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Since 1990, the Redevelopment Agency has become the major funder of affordable housing in San Francisco, pouring more than $500 million into low-cost housing.

EDITOR'S NOTES

By Tim Redmond
Tredmond@sfbg.com

I had fun with the state budget the other day. The Sacramento Bee has a pretty good online simulation that lets you pick programs to cut and revenues to raise to see if you can get rid of a $26.4 billion deficit, and I gave it a shot. It took me exactly seven minutes to turn the red ink into a $2.1 billion surplus.

See, it's not that hard. Extend the 2009 tax increases, as Gov. Jerry Brown has suggested. Force multistate corporations to pay taxes based on sales in California. Increase the corporate income tax rate to the same level as the personal income tax rate. Eliminate the Prop. 13 loophole for nonresidential property. Pass an oil severance tax. A few more mouse clicks and bingo: I've got $28 billion, without cutting much of anything. (Well, I cut prison spending.)

The lesson you get from playing, of course, is that cuts alone will never do the job; there's not enough left to cut.

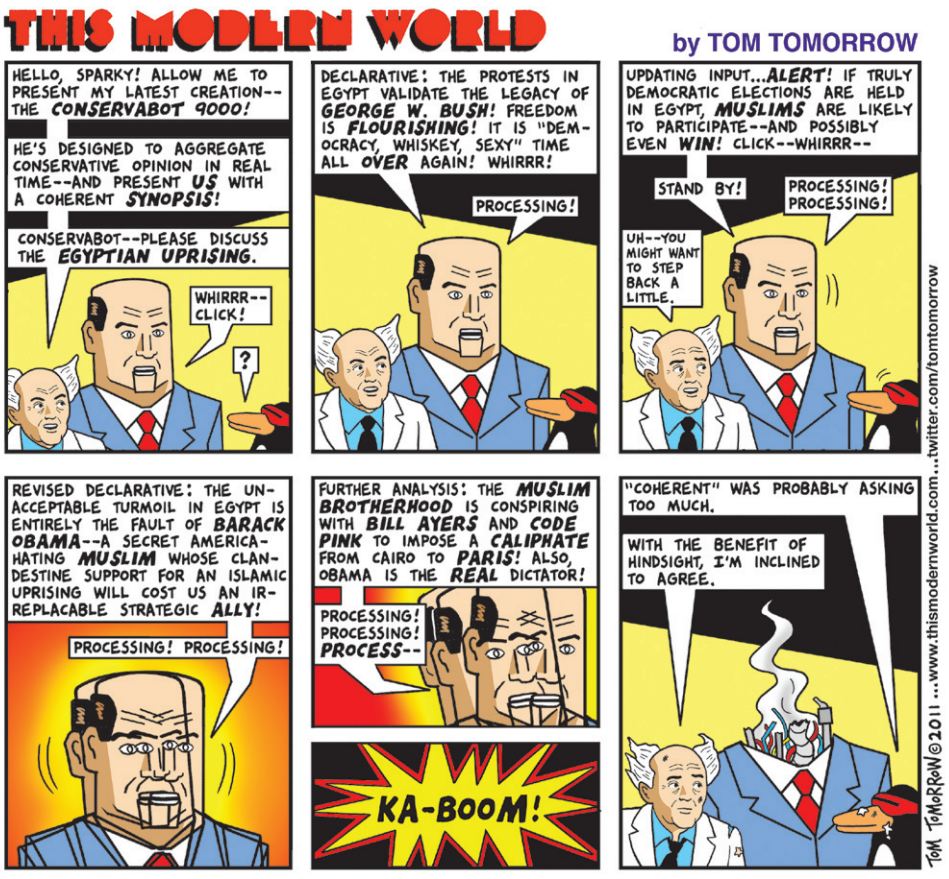
When I finished, I called the office of Asemblymember Connie Conway (R-Tulare). She chairs the Republican Caucus gave the formal GOP response to Brown's State of the State speech and insisted that new taxes were not acceptable.

Her press spokesperson, Sabrina Lockhart, was very friendly and nice. I told her about the Bee game and asked: If you don't like Brown's taxes, what specifically should the state cut?

Lockhart's response: "Our focus has been on creating jobs to bring in new revenue."

Okay, I'm for that, too, but let's be real. Even if 1 million new jobs materialized tomorrow, that wouldn't bring in enough money this year to balance the budget. Brown's proposing $12 billion in cuts. If that's not enough, what

CONTINUES ON PAGE 6 ››



Stop the War on Fun

EDITORIAL A local nightlife producer has won a tentative settlement in a false arrest and police abuse lawsuit against San Francisco. The deal still needs the approval of the supervisors, but it involves a significant chunk of cash. And it comes on the eve of what would have been a very public and — for the city — embarrassing trial shows how costly and pointless the police department's crackdown on nightlife has been.

In the case, Arash Ganadan claimed that Officer Larry Bertrand handcuffed him and hauled him off to jail outside a South of Market loft where the 27-year-old party producer was meeting with friends. Bertrand, the allegations stated, was mad that Ganadan had filed a complaint against him after an earlier club bust. Bertrand has since been reassigned.

But the problems with the War on Fun, as we've dubbed it, go way beyond one rogue cop. Over the past few years, San Francisco has wasted a tremendous amount of money sending undercover officers into parties, arresting people who don't have the proper permits, confiscating laptops and sound equipment, pouring out liquor, and generally making life miserable for people who are doing no harm to anyone.

The San Francisco Police Department has been resisting foot patrols and neighborhood policing on the grounds that the budget doesn't allow that kind of expense. There are murders that have gone unsolved for years. The crime lab is a mess. And the department is still spending money arresting people for holding parties.

Sup. Scott Wiener, whose first act was to launch a misguided and counterproductive attack on historic preservation, is on the right track on the police crackdown. He's asked for a study on the economic impact of nightlife in San Francisco, with the goal of demonstrating that the city's edgy culture is something to be supported, not repressed. That's a good step.

The supervisors ought to go further. During the budget hearings, they ought to ask the budget analyst to figure out how much the SFPD, the District Attorney's Office, the Public Defender's Office, and the sheriff have spent prosecuting the War on Fun.

The crackdown didn't start with Officer Bertrand, and it won't end with him shifting to another beat — unless the new mayor and

CONTINUES ON PAGE 6 ››

SF's redevelopment miracle

By Calvin Welch

OPINION While many of us (and most of the rest of the state) can tire from time to time when we hear San Francisco "exceptionalism" being touted, especially when Gavin Newsom is doing the touting, there are some cases in which it's justified. One of the most salient is the way San Franciscans transformed the city's Redevelopment Agency and used tax-increment financing to build housing and infrastructure that served its residents, not elite developers.

This is an exceptional story that Gov. Brown does not want to hear. He should both listen and learn from San Francisco's experience.

The San Francisco Redevelopment Agency started out like all others: destroying low income neighborhoods to create what the San Francisco Planning and Renewal Association, a strong agency supporter at the time, called " 'clean' industries [and a] population ... closer to 'standard white Anglo-Saxon Protestant' characteristics ... " But the big difference was that San Franciscans fought back.

In the 1960s in the Western Addition and SoMa, community organizations were formed that sought legal assistance and stopped the agency in its tracks. In the 1970s, new community coalitions were formed to deny the agency new federal funding. By the 1980s, the agency was broke and its mission of urban renewal so blocked and discredited that SPUR changed the last two words in its name from "Urban Renewal" to "Urban Research."

In 1988, Mayor Art Agnos brought in the opponents of redevelopment and asked them how to

CONTINUES ON PAGE 6 ››

EDITORIALS 5 | VALENTINE'S DAY 14 | PICKS 24 | MUSIC LISTINGS 38 | ON THE CHEAP LISTINGS 43
NEWS 8 | FOOD + DRINK 21 | ARTS + CULTURE 26 | STAGE LISTINGS 42 | FILM LISTINGS 44

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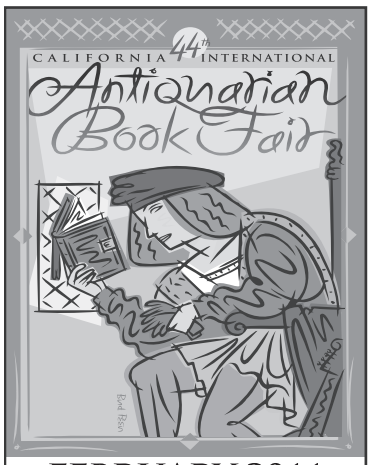
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EDITOR'S NOTES

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else do the Republicans think should go?

Lockhart: "The Republicans are engaged in the subcommittee process and will be reviewing the governor's proposals."

But your boss said no taxes, I told her. There are really only two options; taxes or more cuts, right? Am I missing something here?

Lockhart hemmed and hawed for a moment. "That's why we think job creation has to be a part of this," she finally said.

Well, I do, too, but it's just not that simple. If the Republicans don't want taxes, why won't they tell us what they want to cut instead? Seriously, what Brown is offering is brutal, bloody — what else would the GOP members put on the chopping block?

Answer: They have no proposals. Nothing at all. Just no new taxes. If I were Jerry Brown, I'd be drinking heavily. **SFBG**

WAR ON FUN

CONT»

interim Police Chief Jeff Godown make it clear that this nonsense has to stop. Mayor Ed Lee should make a public announcement that he's directed Godown to stop spending money harassing nightlife promoters and parties.

Yes, violence has broken out at a few clubs. But the cops aren't targeting gun-toting outlaws — they're going after peaceful party promoters whose events rarely cause problems.

While city officials go out of their way to woo companies like Twitter with the promise of expensive tax breaks, they ignore the economic engine that is local nightlife. Lee should have his Office of Economic Development promote nightlife and urban culture as part of its mission.

Lee still hasn't given San Franciscans much of a sense of where his priorities will be, but this one seems pretty simple — and cuts across traditional political lines. If big biotech firms and rich social networking entrepreneurs get the red carpet treatment at City Hall, homegrown parties and events shouldn't be getting kicked to the curb. **SFBG**

REDEVELOPMENT

CONT»

redesign the agency. The product of that collaboration was a new mission statement and an ordinance fully integrating the agency into city government — transforming it into a financing agency, with no operational role.

Since 1990, the agency has become the major funder of affordable housing in San Francisco, pouring more than $500 million into low-cost housing both inside and outside redevelopment areas. More than 10,000 units have been built for working and low-income residents, more than half of those units for families with children. The urban infrastructure needed to transform Mission Bay from a toxic rail yard to a residential and biotech center came from the agency. Since 1990, not one neighborhood has been bulldozed by the agency and two new ones are being created (Mission Bay and Transbay).

Yes, some of the tax increment has been used to do some infrastructure work at ATT Park, and former Mayor Gavin Newsom wanted to entice the 49ers with agency funds for a new stadium at the shipyard. And yes, former Mayor Willie Brown gave Bloomingdale's some agency money for its Market Street store. But the reality is that 50 percent of all tax increment since 1990 has gone to affordable housing development, and the bulk of the remaining 50 percent has gone for critical needed infrastructural work that has produced new property taxes more than paying for the investments. As the state and federal government turned their backs on central cities it was the only form of financing available.

And now Gov. Brown wants to end tax-increment financing. He points to the excess of other redevelopment agencies in other places. He does not, however, look to us and our experience. He should. San Francisco should be the model for what is required of all redevelopment agencies.

After serving as mayor of Oakland, Brown is probably tired of hearing about how different San Francisco is, how exceptional we are. That's too bad, because in this case it isn't hype. It's real. **SFBG**

Calvin Welch lives and works in San Francisco.

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Dirty business

Lawsuit illuminates corruption and crackdowns in City Hall and implicates top officials

By Rebecca Bowe
rebeccab@sfbg.com

The owner of a certified minority-owned business in San Francisco is suing the city, charging that his telecommunications company went belly up after city officials falsely accused him of participating in a fraudulent kickback scheme within the city's Department of Building Inspection (DBI).

The case and depositions of high-ranking officials offer a rare window into the inner workings of city government at a time when corruption was rife within DBI and regulations governing city contracting were considerably less strict. They also provide a glimpse at how city business was sometimes conducted under the administration of Mayor Willie Brown, a powerful figure who has resurfaced recently in San Francisco politics.

In addition, the case alleges inappropriate behavior by current Mayor Ed Lee when he was the city's purchasing director. One of the depositions includes allegations that Lee, at Brown's direction, approved a city contractor who was utterly unqualified and was later accused of being part of a criminal scam.

The plaintiff in the lawsuit — James Brady, CEO of Cobra Solutions — closed up shop years ago and moved to Sacramento with his wife and business partner, Debra. But he's been locked in an ongoing legal battle against powerful forces in City Hall since 2003, when he claims the city stopped issuing payments to his company, terminated its contract, and declined to award it a new contract on suspicions of bribery.

"They want to make us look like we're Bonnie and Clyde," Brady told the Guardian. "We've never done a thing."

Nancy Fineman, an attorney with the firm Cotchett, Pitre & McCarthy, which is representing the city in the case, said the corruption allegations against Cobra still stand and she emphasized, "The city attorney was not involved in doing anything wrong."

In a complaint filed Jan. 7, attorney G. Whitney Leigh — law partner of former Board of Supervisors President Matt Gonzalez — alleges that a host of city officials are responsible for precipitating Brady's financial ruin.

According to Leigh's version of events, Cobra was dragged into an overzealous campaign to hold someone accountable after a contractor the city alleged was corrupt vanished, leaving a number of subcontractors unpaid and the city "with egg on its face."

Leigh subpoenaed Ed Harrington, former city controller and current head of the San Francisco Public Utilities Commission; Deputy City Controller Monique Zmuda; former officials from the Office of Contract Administration, and others to testify out of court during discovery. Leigh describes the case as "a Shakespearean tragedy combined with a cartoon combined with a soap opera."

For City Attorney Dennis Herrera, it might be more like a zombie flick. The city attorney is gaining momentum in his campaign for mayor and has taken an early lead in fundraising against his opponents. The Cobra Solutions saga might be one that he — and other top city officials — would rather forget.



Debra and James Brady formed companies that got millions of dollars worth of city contracts — including doing telecommunications work for the city's 911 call center (background) — before city officials accused the companies of corruption. The Bradys strongly deny the accusation.
GUARDIAN PHOTO BY LUKE THOMAS/FOGCITYJOURNAL.COM

CONFLICTS AND CRACKDOWNS

Appeals in the case have reached all the way to the California Supreme Court, which ruled that Herrera had a conflict of interest that should have disqualified his office from suing Cobra. Beginning in September 2000, before he was elected city attorney, Herrera provided legal representation to Cobra while working with a private firm called Kelly, Gill, Sherburne & Herrera.

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"From day one, I knew that they were not qualified."
Deborah Vincent-James

ALERTS

By Jackie Andrews
alert@sfbg.com

WEDNESDAY, FEB. 9

Know your rights
On Sept. 27, 2010, the FBI raided the Chicago home of Arab American Action Network Executive Director Hatem Abudayyeh and the homes and offices of 22 other pro-Arab and anti-war activists, accusing them of ties to terrorism, which their supporters deny. Abudayyeh will speak about his experiences since the raid and about how the FBI targets domestic political organizations.
7 p.m.–9 p.m., free
EastSide Cultural Center
2277 International, Oakl.
(415) 861-7444
www.eastsideartsalliance.com

THURSDAY, FEB. 10

Film screening
Enjoy this special screening of Academy Award nominee *Freedom on My Mind*, which tells the story of the early 1960s Mississippi freedom movement and the young activists who would change the course of history.
7:30 p.m.–9:30 p.m., $6 suggested
ATA
922 Valencia, SF
(415) 824-3890
www.atasite.org

Reading plus
Clarence Lusane will be reading from his book *The Black History of the White House*, which is just that — a comprehensive history of the White House from an African American perspective.
7–9 p.m., free
City Lights Books
261 Columbus, SF
(415) 362-8193
www.citylights.com

FRIDAY, FEB. 11

Critical Mass
Can't wait until the next SF Critical Mass to satisfy the urge for a little cycling solidarity? Join Berkeley Critical Mass, a peaceful, leisurely bike parade that follows no set route and obeys no traffic laws or authorities except yielding to pedestrians and emergency vehicles.
6 p.m.–7:30 p.m., free
Berkeley BART Station
Corner of Center and Shattuck, Berk.
Facebook: Berkeley Critical Mass

Benefit for Bradley Manning
Raise funds in support of U.S. Army soldier and accused WikiLeaks whistleblower Bradley Manning, with discussions, updates, and special musical guests. Proceeds go to the local nonprofit Courage to Resist, the main hub of the Bradley Manning Support campaign.
8 p.m.–11 p.m., $5–$20 donation
Station 40
3030B 16th St., SF
www.couragetoresist.org

SUNDAY, FEB. 13

Save Lyon Martin
Help raise much needed funds for Lyon Martin Health Services, the only community clinic in California with a specific emphasis on queer women and transgender healthcare, at a fundraiser and silent auction highlighting local merchants and artisans. Enjoy appetizers courtesy of Queer Food for Love and music by "Mildred's Bridge Group," a queer women's quartet.
6-9 p.m., $15-50
Mission Artist's Cooperative
2509 Bryant, SF
(415) 901-7131
www.lyon-martin.org

MONDAY, FEB. 14

Marriage counter sit-in
Celebrate the most romantic day of the year Guardian-style, by giving the finger to the status quo and helping to expose blatant discriminatory marriage laws. Everyone is invited to converge on the steps of City Hall for speakers, a performance by the East Bay Gay Men's Chorus, and some spirited civil disobedience. If you would like to participate, please e-mail the Marriage Equality folks to make arrangements.
11 a.m.–4 p.m., free
City Hall
1 Carlton B. Goodlett, SF
ca-sanfrancisco@marraigeequality.org
www.equalityevents.ning.com 2

Mail items for Alerts to the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 437-3658; or e-mail alert@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to the publication date.



THIS WEEK AT SFBG.COM

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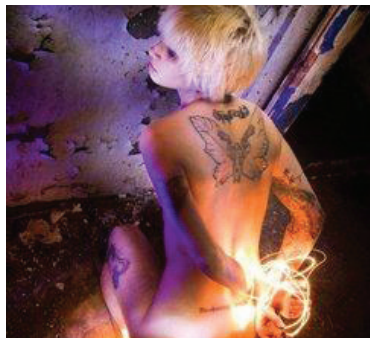
POLITICS
The mayor's appointment to city historian riles local preservationists, plus the city's nightlife scandal and why the Huffington Post deal sucks



NOISE
Madlib offers an apology for Friday night's concert debacle, a new cookbook brings heavy metal to the kitchen (finally!), and Chief Boima



PIXEL VISION
Free University SF's debut teach-in: damn, that's a lot of white people! Plus, Latina art in the Mission, and scenes from the SF Bike Party



SEX SF
Shots from this week's can't-miss sexy V-Day photo bazaar, plus this week's tasty, turgid, and titillating sex events round-up







ED LEE APPROVED UNQUALIFIED CONTRACTOR ACCUSED OF CORRUPTION

GCSI — a company accused of defrauding the city after improperly being approved for a city contract by Ed Lee, allegedly at the urging of then-Mayor Willie Brown — is long gone.

"I don't think they're around," Nancy Fineman, an attorney representing the city, told the Guardian. "We've just been focused on Cobra and TeleCon."

The story of how GCSI came to be a city contractor may be the most fascinating part of this case, one that could have repercussions today, even though it happened in the late-1990s.

Like Cobra Solutions, GCSI was a contractor with the city's Computer Store — gaining admission after being repeatedly rejected by city staff, according to a 2008 deposition with former COIT director Deborah Vincent-James, who has died.

Vincent-James testified that GCSI didn't meet the minimum qualifications and recounted how, during an interview with city officials about the bid, a member of the City Attorney's Office noticed a wire peeking out from the suit of a GCSI representative who had been surreptitiously taping the meeting.

"San Francisco was not aware of GCSI's wrongful conduct, financial problems, or legal difficulties at the time it hired GCSI to work on the DBI projects," a city lawsuit claimed. Nor had the city realized that, "GCSI's president and owner had been arrested and imprisoned by a federal judge for contempt of court and for disbursing funds in an effort to avoid ...efforts to collect its loan."

GCSI principal Robert Fowler resided in both Washington, D.C., and California, was believed to be a citizen of Sweden, and was also the director and owner of a bank located on the Caribbean island of St. Vincent, according to Herrera's complaint.

"From day one, I knew that they were not qualified," Vincent-James' deposition transcript reads. She went on to say that the official city process for evaluating contractors was "totally bypassed." Nonetheless, "We had to admit them to the Computer Store."

"Who told you, you had to admit them to the Computer Store?" attorney Whitney Leigh asked.

"The director of purchasing," states Vincent-James' deposition transcript. "Ed Lee."

She went on to testify that Lee had been acting under the direction of Mayor Brown. In her deposition Vincent-James said the company was disqualified under the normal procedure, "So they went the mayor and they were readmitted again." She also didn't mince words about the company, saying that "they were not a legitimate company," and "GCSI was a fraudulent company from day one."

According to her deposition, "[Lee] was directed by the Mayor's Office and told to do an evaluation process. They evaluated them. They were put in the store." She also testified, "Principals of GCSI hired an attorney who had been in the State Legislature with Mayor Brown and ... GCSI had felt that because we were asking intrusive questions during the oral interview, such as 'Why do you have that wire hanging out of your coat?' ... They felt that biased the committee toward ... not hiring them."

Neither Brown nor Mayor Lee's office responded to requests for comment.

GCSI is still a codefendant in the complaint, but the principals of the defunct company seem to be off the hook. A 2008 story from the Anchorage Daily News noted that Fowler had emerged as the head of a natural gas company in Alaska.

The Bradys, meanwhile, are getting ready for another court date in March. "We keep going to court," Debra Brady said. "I'm kind of like, when is the end coming?" **(Rebecca Bowe)** SFBG



Three mayors: A top city official testified that then-Purchaser Ed Lee improperly approved a city contract with a "fraudulent" company at the urging of then-Mayor Willie Brown. Gavin Newsom later made a campaign pledge to clean up corruption in city contracting. | PHOTO BY LUKE THOMAS/FOGCITYJOURNAL.COM

Corruption CONT»

Due to the disqualification, Herrera could not discuss specifics in the case. But he did offer us a general comment. "I've made it very clear that me and my office are going to have zero tolerance for corruption and individuals who would violate the public trust," he said. "This case, I think, represents that philosophy."

When Herrera was campaigning for city attorney in the November 2001 race, he ran on a platform of cracking down on fraud and corruption. The DBI case began as a triumphant delivery of that campaign promise.

In 2003, following a yearlong investigation by a Public Integrity Task Force that Herrera had convened, a corrupt DBI official named Marcus Armstrong got busted by the feds. He'd allegedly falsified the qualifications on his resume and set up shell companies to funnel money out of city coffers for his own personal gain. He pleaded guilty to corruption charges brought by the U.S. Attorney, and spent time in prison for cheating the city out of about $500,000.

Herrera brought a civil suit against Armstrong and a DBI contractor, Government Computer Sales, Inc. (GCSI), which allegedly partnered with Armstrong in a kickback scheme. Questions surrounded GCSI from the start. It only gained certification as a city contractor after being rejected multiple times by city staff as unqualified. Deborah Vincent-James, who directed the city's Committee on Information Technology (COIT) at the time and has since died, testified in a 2008 deposition that GCSI was "fraudulent" and got the contract only because of ties to Mayor Brown.

Herrera hit a stumbling block when he amended the complaint to name Cobra Solutions and its management company, TeleCon Ltd., as another city contractor in on Armstrong's kickback scheme. (Debra Brady was president of TeleCon, which predated Cobra. Although the Bradys insist the two entities were separate, Herrera named TeleCon in the suit as an alter ego of Cobra.)

Cobra struck back, claiming the City Attorney's Office wasn't entitled to file suit against the company because Herrera's old firm had represented Brady. Herrera told us the whole thing came about "because of the 18 minutes that I billed to work for Cobra."

Herrera's office initially denied any conflict of interest. "Immediately upon discovery of Cobra's role, the office screened Herrera off from further involvement in the investigation and all matters related to it in accordance with a stringent ethical screening policy Herrera established when he took office," according to a statement issued by the City Attorney's Office.

But the Supreme Court disagreed in a 2006 ruling. "The possibility that the City Attorney's former client might be prosecuted for civil fraud by the City Attorney's office may test public faith in the integrity of the judicial system," the ruling stated, "raising the specter of perceptions that the former client will be treated more leniently because of its connections, or more harshly because of leaked confidences."

COBRA'S CASH

The city's lawsuit alleged that Cobra paid Armstrong about $240,000 in bribes in exchange for $2.4 million worth of business with DBI from April 1999 through 2000. The allegation was based on checks Cobra sent to Monarch Enterprises, which the city said was an Armstrong front. The investigation found that GCSI paid Armstrong about 10 percent of the contract amount in a similar fashion.

"Armstrong used these and all other funds received from Cobra

for his personal benefit and gain," the suit claimed. The complaint also charges, "Cobra ... knew that Monarch enterprises was wholly owned and controlled by Armstrong, and that any payment made by Cobra was in fact a payment to Armstrong."

But Cobra's suit claims an FBI investigation into Cobra's involvement found no wrongdoing. Additionally, "We turned all of our records over to the U.S. Attorney," Leigh noted, and that didn't lead to a criminal prosecution.

Brady calls the corruption allegation "a big lie," and says his company's name has been wrongfully sullied. He says Armstrong led him to believe Monarch Enterprises was an Internet company performing training, support, and computer security upgrades as a subcontractor. The bills came in, and Cobra believed it was responsible for paying for the service, Brady said. "We mailed the checks, and never thought about it."

Before the trouble started, Cobra Solutions was in a growth phase, having gone from four employees to 35 in just a few years. James and Debra Brady moved from Colorado to San Francisco in the late 1980s with nothing. James Brady worked as a manager in several SROs, became a member of the Tenderloin Merchant's Association and helped establish a credit union serving low-income residents.

The couple established TeleCon Ltd. and started out as city subcontractors providing voicemail services. At first, they had very limited resources. "Prior to being able to afford an office, Debra frequently used the telephones in the women's lounge at Nordstrom to conduct business," according to her bio.

Cobra was established after Vincent-James urged the Bradys to submit a bid for an upcoming contract. The city had opened up a Request for Proposals (RFP) for vendors who wanted to be admitted to the Computer Store, an entity created to speed up municipal orders for technical services.

Before then, it could take six months for the city to purchase so much as a desktop computer. A Human Rights Commission vetting process, designed to ensure that city contractors adhered to environmental and social justice criteria, caused long delays. Then-City Purchaser Ed Lee created the Computer Store to solve this logistical challenge. Vendors who applied for membership were vetted in the RFP (minority-owned businesses were given preference), admitted as certified contractors, and granted preference by city departments in need of IT services.

Cobra's first departmental contract through the Computer Store was a $1.3 million agreement to provide technical services for DBI, working with Armstrong. Things got off to a rough start.

"We could never find the guy, he would never be at work, and when we did see him, he was complaining," Brady recounted. According to Cobra's complaint, "it ran into a series of disputes with DBI and Armstrong over the scope of work and particular payment issues," and Cobra was eventually awarded a settlement reflecting services it provided after Armstrong changed the scope of the work.

Brady says he sought city help in dealing with Armstrong. According to Cobra's complaint, he appealed for assistance to COIT, which oversaw the Computer Store. Cobra's relationship with Armstrong soon soured, and the DBI deal dissolved.

According to the description of Vincent-James, "The relationship between James Brady ... and Marcus got worse ... Marcus got another company involved because James Brady would not do what Marcus wanted to do."

The other company was GCSI.

NEW PHASE

Things got better for the Bradys before they got worse. Cobra became one of the city's largest technology services providers, netting $14.5 million in contracts with various city agencies by 2003. They relocated to a nicer, more spacious office in the Financial District.

A partnership with IBM granted them access to higher credit limits than ever. The couple had a home custom-built in El Sobrante. When GCSI vanished without a trace, Vincent-James called on Cobra to hire some of the GCSI subcontractors who had gotten burned in the

CONTINUES ON PAGE 12 ››

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Corruption CONT.»

process, according to a deposition from former city purchaser Judith Blackwell.

By 2003, the Public Integrity Task Force's DBI investigation was in full swing, but Brady didn't know it. He says he started experiencing problems getting paid, yet couldn't get an explanation from city agencies.

According to Cobra's complaint, "The city intentionally frustrated payments to Cobra and TeleCon because investigators hastily and incorrectly concluded that the companies had conspired with Armstrong in a GCSI-type scheme to defraud the city."

Fineman, the city's attorney, said she strongly disagrees with "the idea that we just stopped and left them in the lurch," emphasizing that there had been a whole separate legal proceeding arising out of the fact that "Cobra was not paying its subcontractors," in violation of its contract.

The city defended its decision to delay Cobra's payments by pointing to the GCSI scandal, which had left city agencies high and dry. "By the time the City discovered GCSI's fraud and stopped making payments to GCSI, GCSI had already received millions of dollars in city payments that were not then passed on to the subcontractors," a letter from the City Attorney's Office to Brady's attorneys explained. "Once the city started investigating the payments to GCSI that Marcus Armstrong authorized, GCSI's assets, officers and staff disappeared. ... The city has an obligation to its taxpayers to prevent the GCSI scenario from unfolding with regard to Cobra / TeleCon."

> "We were sinking fast, so we had to sell our house in El Sobrante."
> Debra Brady

Brady insists that because Cobra couldn't get paid, it couldn't pay its subcontractors, or its creditors, either — and the financial holdup triggered a cascade of losses. "I've got IBM, Booz Allen Hamilton, and American Express breathing down on me like a dragon," he said. "Everybody wants to get paid. We owed folks after we couldn't collect our receivables."

The bills were piling up. "We were sinking fast," said Debra Brady, "so we sold our house in El Sobrante."

Brady said he was stunned to learn that Cobra had been named in Herrera's suit.

"I have 37 employees, and I had to go in and tell them. I was all choked up and the phone was ringing, and it was my attorney on the line telling me that the FBI was coming. I could not believe that after everything we had achieved in the last three years, my former attorney was filing a lawsuit against me."

CLEARING THEIR NAMES

After filing the complaint against Cobra, the City Attorney's Office called on the company to submit to an audit — but Cobra refused on the basis that Herrera's firm had represented it in the past. "The City Attorney's assumption of the role of auditor seems calculated to exacerbate and expand the existing conflict of interest," Cobra attorney Ethan Balogh wrote in an April 2003 letter. "This problem could easily be solved by allowing an agency other than the City Attorney to conduct the audit."

In a lengthy back-and-forth, Herrera's office responded: "You have never explained why your client, having been caught sending over $240,000 in cash to a San Francisco IT manager who authorized over $2.4 million in payments to Cobra/TeleCon during the period of time which he received those payments, has elected not to immediately ... open its books and records to the city. Instead ... you have raised a host of constantly-shifting objections and arguments as to why the city's demand was inappropriate."

Cobra's lawsuit charges that the City Attorney's Office never informed the Controller's Office that Cobra would have allowed an audit by another party. At the same time, it charges, city attorneys weren't allowing Cobra to communicate with the controller directly, due to the legal dispute.

"The question of who would do the audit and whether or not the City Attorney was doing the audit was not something that I was aware of or certainly had not agreed to," Deputy City Controller Monique Zmuda said during her deposition.

Meanwhile, Cobra had received the highest Human Rights Commission score of any bidder for a renewal on the Computer Store contract, an HRC document shows. Brady received a letter stating that his company would be awarded a new Computer Store contract — but shortly after, he got a second letter reversing that award.

Blackwell, who oversaw city purchasing under Brown's administration, explained why during her deposition with Leigh. After Cobra's bid evaluation, Blackwell testified, her office moved to award the contract — but the controller intervened, saying Cobra shouldn't be awarded a new contract because of the Armstrong scandal. Blackwell wasn't willing to throw Cobra out, however.

"I learned from watching politics that I cannot afford to bend the rules," Blackwell testified. "If I step outside the precise boundaries in any way, or if any African American administrator does, they are probably not going to be interpreted in the same way as if anyone else did it. Based on the ... procurement code, there is no way that I could, as the purchasing director, just throw them out."

Blackwell testified that Zmuda requested that she sign paperwork denying Cobra the contract, and Blackwell received a warning when she refused. "She told me that I needed to remember that when [Mayor Brown] was gone that they, the Controller's Office, and [Chief of Staff Steve Kawa] — I knew that is what she was implying — were in charge," Blackwell said. Once Mayor Gavin Newsom replaced Brown, Blackwell was let go. She now lives in New York City.

Blackwell testified that losing her job came as a surprise, since she'd worked on Newsom's campaign and expected to keep her position. "I had asked him something about why it happened and he said ... he knew nothing about it and people were acting without, you know, basically not at his direction," Blackwell testified. "I said, well, Mayor Newsom, you are in charge. And his response was, oh, I wish that were so." SFBG

Garbage curve ball

Budget and Legislative Analyst complicates Recology's effort to expand its waste disposal monopoly in San Francisco

By Sarah Phelan
Sarah@sfbg.com

A newly released report from the Budget and Legislative Analyst has thrown a curve ball at the Department of the Environment's proposal to transport the city's garbage by truck and rail to Yuba County for disposal in Recology's Ostrom Road landfill.

Recology's proposal would kick in when the city's disposal contract with Waste Management's Altamont landfill reaches its 15 million ton limit, which is anticipated to occur in 2015, or beyond (see "A tale of two landfills," 06/15/10). But as that much-anticipated proposal finally comes to a Board of Supervisors committee on Feb. 9, the debate has suddenly been significantly broadened.

The Budget and Legislative Analyst's report recommends replacing existing trash collection and disposal laws with legislation that requires competitive bidding on all aspects of the city's waste collection, transportation, and disposal system. It also recommends that the Board of Supervisors require that refuse collection rates for both residential and commercial services be subject to board approval, and that competitive bidding could result in reduced refuse collection rates in San Francisco.

The annual cost to ratepayers of the city's entire refuse system is $206 million, but only the landfill disposal contract, worth $11.2 million a year, gets put out to competitive bid, the BLA observes.

Debra Newman, an analyst with he BLA, told the Guardian that she has been asked why she brought up all these issues in advance of the Board's Feb. 9 Budget and Finance committee hearing to discuss the Department of Environment's recommendation that Recology be awarded the disposal contract. The company already has a monopoly over collection and transportation of waste in San Francisco thanks to an 79-year-old voter-approved agreement.

"Our position is that this is the only opportunity to address these issues with the board because of the way the city's 1932 refuse collection and disposal ordinance reads," Newman said. "This is the only vehicle we would have because nothing else is going to come to them. The residential rates don't come to them, the commercial rates don't even come to the Rate Board. This is our chance to discuss the whole kit and caboodle of waste collection, transportation, and disposal."

The BLA's Feb. 4 report notes that "Unlike water rates charged by the SF Public Utilities Commission, neither residential or collection rates are currently subject to Board approval, under the city's 1932 refuse ordinance."

Residential rates are approved by the director of Public Works, unless such rates are appealed, in which case they are subject to the approval of the city's Rate Board, which consists of the city administrator, the controller and the SF Public Utilities Commission director. Recology sets the commercial rates, which are not subject to city approval.

Voters previously rejected two attempts to allow for competitive bidding for refuse collection and transportation (Prop. Z in 1993 and Prop. K in 1994). And the BLA observes that if the Board doesn't go to the ballot box, it could ask DoE to analyze costs and benefits of using Recology to collect refuse, and using a separate firm to provide transportation, if that firm can avoid transporting refuse through San Francisco's streets.

Under the never-ending waste ordinance that the city approved during the Great Depression, 97 permits exist to collect refuse within the city, and only authorized refuse collectors that have these permits may transport refuse "through the streets of the City and County of San Francisco." Due to a number of corporate acquisitions, Recology now owns all 97 permits and so has a monopoly over refuse collected in and transported through the streets of San Francisco.



A new report urges the city to reconsider Recology's longstanding waste collection contract before expanding the company's monopoly by awarding it the landfill contract.
GUARDIAN PHOTO BY BEN HOPFER

But the BLA report was unable to identify any portion of the city's 1932 refuse ordinance that governs the transport of refuse that does not occur through the city's streets.

"Therefore, it may be possible for a second firm, other than Recology, to transport refuse after it has been collected by Recology, if that second firm's transfer station was located either outside the city limits or was located near marine or rail facilities, such that refuse from the transfer station to the city's designated landfill could avoid being transported through the streets of the city and county of San Francisco," the BLA states.

"These are nuanced issues and they've evolved," Newman observed. "All we are doing is trying to help the board try and decide what to do on this matter. We are saying that the current approach is a policy matter for the board, and recommending that the board submit a proposal to the voters to amend the refuse collection and disposal ordinance."

The BLA report comes 15 months after the city tentatively awarded the new landfill disposal agreement to Recology to deposit up to 5 million tons of waste collected in San Francisco in Recology's landfill in Yuba County for 10 years. The award was based on score sheets from a three-member evaluation panel composed of City Administrator (now Mayor) Ed Lee, DoE Deputy Director David Assmann, and Oakland environmental services director Susan Katchee.

The trio scored competing proposals from Recology and Waste Management, and awarded Recology 254, and WM 240, out of a possible 300 points. Lee's scores in favor of Recology were disproportionately higher than other panelists, and the BLA notes that the largest differences in the scoring occurred around cost.

The BLA concluded that the city's proposed agreement with Recology was subject to the city's normal competitive process, "because the landfill disposal agreement is the sole portion of the refuse collection, transportation and disposal process which is subject to the City's normal competitive bidding process." And it found that because the transfer and collection of the city's refuse has never been subject to the city's normal bidding process, approval of the proposed resolution is a policy decision for the board.

But while DoE's Assmann has said that California cities must maintain a plan for 15 years of landfill disposal capacity, the BLA notes that such plans can include executed agreements and anticipated agreements. And WM officials confirm that Altamont has capacity for 30 to 40 years. This means the board need not rush its disposal decision.

The BLA report comes against a backdrop of intense lobbying around Recology's proposal. Records show that in 2010, Alex Clemens of Barbary Coast Consulting recorded $82,500 from Recology, and Chris Gruwell of Platinum Advisors recorded $70,000 from Waste Management to lobby around the city's landfill disposal contract.

And now both firms continue to press their case in face of the BLA report.

"Folks are trying to cloud the issue," Recology's consultant Adam Alberti, who works for Sam Singer Associates, said. He claims the BLA report concludes that Recology's proposed contract is the lowest cost to rate payers, saving an estimated $130 million over 10 years, that Recology's green rail option is the environmentally superior approach, and that the city's contract procurement process was open, thorough, and fair.

"In short, the process works—and it works well," Alberti said. "The rate setting process is an important subject, and one the board should review, but the one before the board now is a fully vetted contract."

Alberti claimed that contrary to the conclusions of the BLA, which found commercial collection rates are significantly higher in San Francisco than Oakland, Recology's rates are cheaper than Oakland—once you factor in Recology's recycling discounts.

Waste Management's David Tucker said the BLA report "raises lots of good questions."

"We have said from day one that transportation was a component of the request for proposals [for the landfill disposal contract] that no other company other than Recology had an option to bid on," Tucker said. "Had we been able to bid on the transportation component, our costs would have been lower."

Tucker believes that no matter who wins the landfill contract, the BLA report points to a lack of transparency and openness under the city's existing refuse ordinance.

"Up until this time, no one has been able to understand the process," Tucker said. "If the Budget and Legislative Analyst has shown that there are some inconsistencies in the statements made by the Department of the Environment, if the process has slight flaws, then the whole process from the request for proposals to the pricing needs to be revised. And time is on the City's side. There is no need to rush into a decision. Yes, our contract with the city is ending, but our capacity at the Altamont clearly goes into 2030 and 2040. So, this is an opportunity to toss out [Recology's] proposal and start again."

Asked if Recology is planning to rail haul waste to Nevada, once its Ostrom Road Yuba County landfill, Alberti said that the city's current procurement process prohibits that.

"Will that be around next time? I don't know," he said. "Recology's first goal is reducing waste, and managing it responsibly. We believe rail haul is an integral part of that."

And he insisted BLA's report should not be connected to Recology's disposal contract.

"Recology believes that the system is working very well, as evidenced by the fact that it's yielded the best diversion rates, lower rates than average, and has an open and thorough rate-setting process set by an independent body," he said. " We feel the recommendations are separate from the matter-at-hand. But if the board so chooses to have this debate, we're anxious and happy to be part of that discussion."

David Gavrich, CEO of Waste Solutions Group, which transports waste by rail and barge from San Francisco, praised the BLA report for "finally peeling back the layers of the onion" on the city's entire waste system. Gavrich notes that in June 2009, he and Port Director Monique Moyer advised DoE of an option on a piece of long-vacant port property that offers direct rail and barge transportation of waste and could result in tremendous long-term savings to ratepayers.

"But we never got a reply to our letter," Gavrich said. "Instead, DoE pushed forward with Recology's trucking of waste to the East Bay, the transloading of waste from truck to railcar in the East Bay, and the railing of waste east to Yuba County."

Sup. Ross Mirkarimi, which sits on the Board's Budget and Finance Committee, is concerned that the city is considering enlarging Recology's monopoly, without calling into question the reform of the 1932 charter.

> "Are we getting the best bang for our bucks, and is there something less than competitive about the current process."
> Supervisor Ross Mirkarimi

"I don't think these two questions should be disconnected in the way they are in the proposal to award Recology the landfill disposal contract," Mirkarimi said. "The city and the DOE are very defensive about this and have a well laid-out defense to show that they followed the letter of the law in awarding this contract. But that leads to a secondary set of concerns: namely are we getting the best bang for our bucks, and is there something less than competitive about the current process."

Mirkarimi admits that Recology has been committed to many of the city's environmental policy advances. "But that's aside from the larger question of what this mean in terms of institutionalizing further the expansion of a monopoly," he said. "Our utilities are governed by monopolies like PG&E. So, should we be going in the same direction as 1932, or thinking if we want to diversify our utility portfolio?" SFBG





Meet-cute 2011

Our readers share the priceless stories of how they met

V-DAY Maybe your hands brushed while browsing the vinyl jazz bins at Amoeba. Maybe she caught up with you on the new Valencia Street bike lanes to compliment your ride. Or perhaps your kite strings got entangled on Marina Green one windy afternoon ...

For this year's Valentine's Issue, we asked our readers in relationships to submit their "meet-cute" stories — the improbable, mystifying, funny, weird, or, yes, mushy ways they met their snuggle bunny. We received dozens of responses, from the heartwarming to the bizarre. It was incredibly hard to choose, but below are our 10 favorites.

We also chose one lucky entrant at random to win a date (dinner for two and a live show) at Yoshi's San Francisco. Congratulations, Sam Dehan! SFBG

MISTAKEN MAKE-OUT

Friday the 13th. Full Moon. Make-Out Room in the Mission. I was supposed to meet my roommate's cute single friends in the front booth, but they were long gone. So I accidentally introduced myself to this pretty lady, thinking she was one of them. Bought drinks. Flirted. "So how long have you worked with Dana?" "Who the heck is Dana?" "Ummm ... wanna go out sometime?" Now we've been married for seven years.

MORE THAN A-PEELING

He was a San Francisco native, and so was she. They went separately to see live music at the Edinburgh Castle. Sitting next to one another at the bar, they began to chat. In the first 10 minutes, they discovered they had the same favorite movie, *Wings of Desire*. Before leaving, she gave him her number written on the only thing she had handy — a banana. This March, 10 years later, they will celebrate their tenth "Banana Day": the anniversary of the day they met.

CARNAVAL OF LOVE

There was a big Carnaval party in the Mission, and a friend promised to fix me up with a cute Brazilian musician. They arrived well past midnight, when the party was winding down. The musician was starving after playing a gig. His English was minimal, but so cute with the accent. "There is no food in this house," he said. "I'll cook you breakfast," I said. "To have breakfast, I must sleep in your home," he said — to which I replied, "I don't think you're gonna get much sleep." Our 20th anniversary is June 21. And yes, I cooked him breakfast ... eventually!

CELL IT, SWEETIE

My cell phone just wouldn't charge anymore, and I needed a replacement. I walked into my cell phone carrier's local storefront and spotted a hot "must have" at the end of the counter, who just happened to be matched with me for support on the floor. Due to the nature of the transaction, he didn't get a commission. But after giving me his card, he soon got a call. Thank goodness my battery was charged! Two years and at least four phones later, he's still in my cell phone "top five" and he's No. 1 in my heart.

BOOKED FOR LOVE

It was a normal Saturday afternoon as I took my post at the front desk of a library at Cal. A few hours into my shift, a guy passed me by on his way to the exit, tossing a small folded note onto my desk before quickly boarding the elevator. I looked up and said, "Thanks!" not really thinking. I opened the note to find, "Hey, you're cute." Blushing, I folded it up and, four days later, finally decided to go for it. Three years later, I couldn't be any happier or more thankful that I did.



PHOTO BY MATT REAMER

NEVER GIVE UP

"Cute Fat Girl Seeks Cute Fat Boy for Romance and Companionship" was the headline. I was ready to give up searching, but a friend talked me into placing a personal ad (probably my umpteenth at that point) on Craigslist. I met Dub on a Thursday night and I was smitten from the start. Two weeks later, he presented me with a beautiful handmade garnet necklace as a token of his affection. Seven years later, we are happily married, still cute and fat, and I'm just as smitten — if not more.

PORN AGAIN

My then-boyfriend and I filmed an artistic amateur porn as a birthday gift for a friend of mine. We wound up hooking up together with the director, an insanely cute and talented nightclub videographer. After my BF and I broke up and I moved overseas for a couple years, I came back and reconnected with the videographer over a camping trip. We've been cuddle bunnies ever since.

SHACKED UP

I can say without much exaggeration that I met the man of my dreams in a dirty shack. My first October in San Francisco, a friend invited me over for Sukkoth, the Jewish harvest celebration involving a temporary structure made of branches and flora — a sukkah. On arrival, his roommate Carlton greeted me. We talked all night in that sukkah. I've been smitten since! In our four years, Carlton's inspired me to song many times. As I wrote in a song for my band, My First Earthquake: "Starry night in a twig hut/ Man, did I have the pot's luck!"

CORNY?

On the first Saturday of March Madness, my buddy hosts an annual Corn Dog Day party in Oakland. Although it's an unlikely place for vegetarians to get together, I first met Kerry at CDD 2004. While other partygoers tried to score a triple-double of 10 dogs, 10 servings of tots, and 10 beers, I tried to score a glance from the adorable redhead. We chatted briefly while waiting for veggie dogs during halftime of the Stanford-Alabama game. I was smitten; she was mostly just hungry. But seven years later, we're preparing to celebrate our first CDD as husband and wife!

TWO SNAPS UP

I was a nightlife photographer. He was a nightlife promoter and manager. One day, we found ourselves venting to each other about all the drunk people we had to baby-sit all the time. Just as our eyes met, someone threw up at the bar across from us. The rest is history!

It's amazing who you can meet when you get offline.



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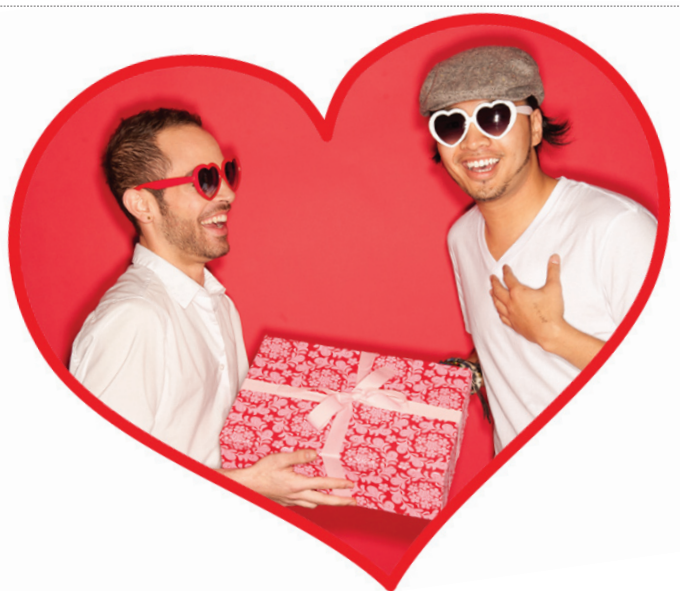
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PHOTOS BY MATT REAMER

Local tokens

13 gifts to make 'em say awww, made right here in the city

By Caitlin Donohue and Emily Appelbaum
culture@sfbg.com

V-DAY No need to go far for an anti-lame gift for the Feb. 14. C'mon hot child, live in the city — and snag your valentine a lil' somethin' from this list of SF-made gift ideas, sure to show your honey that you care about the local economy as well as that special something you guys have going on.

Rickshaw Bags' precious **Pipsqueak handlebar bag** ($25) means an end to your valentine fumbling about in their messenger



tote for Chapstick or a cellphone. Bike safety: so, so sexy.
Rickshaw Bags, 994 22nd St., SF; (877) 503-9542, www.rickshawbags.com

Your love's got roots, but not without healthy soil. Get a pound of **red wigglers** ($20) for your favorite gardener from this vermi-composting stay-at-home-mom.
Mama's Worm Composting, available for pick-up in SF.
www.mamaswormcomposting.com

Blakely Bass, owner of RAG clothing gallery, makes Native American-inspired **leather hair wraps** ($15-20) with hides she buys at a SoMa tannery. Not only are the accessories uber local, but they're beautiful and will be a hit with the long hairs who can't be bothered with strands in their face.
RAG Residents' Apparel Gallery, 541 Octavia, SF. (415) 621-7718, www.ragsf.com

Convinced your fates are intertwined? Have a batch of **customized fortune cookies** ($5 for a batch of 100) baked to reflect your bright future together, with a crunch. Same-day printing is available.
Golden Gate Fortune Cookies, 56 Ross, SF. (415) 781-3956

We get it: you wanna be original. But hey Juliet, sometimes the tested-and-true got to be that way for a reason, so spring for some chocolate. Sweeten 'em up with some **Poco Dolce popcorn toffee squares** ($16) — these ain't your grandma's box of brittle.
Available in various SF grocery stores. www.pocodolce.com

Your baby deserves a nice new



'fit to step out in. We're betting the **sweet pleats dress** ($110) from Noo Works — a chic company that sells its well-fitting, stylin', yet casual clothes out of its Mission District storefront — will bring some spring to her strut.
Noo Works, 395 Valencia, SF. (415) 821-7623, www.nooworks.com

Blossom Organics Pure Pleasure Arousal Gel ($16) has amassed quite a following in the



city — which shouldn't come as a surprise. After all, if you can't make a lube to light up San Franciscans' x's and o's, then we're going about it all wrong.
Good Vibrations, Various SF locations. www.goodvibes.com

No sk8r boy (or boi) is gonna coast off from a love note accompanied by these **Spitfire skateboard wheels** ($24



for four) — a V-Day gift like these says "I'll never bolt my ledges."
DLX Skateboards, 1831 Market, SF. (415) 626-5588, www.dlxsf.com

Kitty-cats and doggies need love too! **Jeffery's Natural Pet Foods** stocks great options for your four-legged friend — the foods come in raw varieties that go easy on their fuzzy tummies.
Jeffery's Natural Pet Foods, 3809 18th St., SF. (415) 864-1414 and 1841 Powell, SF. (415) 402-0342, www.jefferysnaturalpetfood.com

Zine-and-crafteria Needles and Pens has all sorts of SF-made goodies that look swell wrapped up in red construction paper. Try Matt Furie and Sam Gaskin's recently released zine ***Hot Topik*** ($5) for your boo-boo



who is into stoner humor or **vinyl heart earrings made from repurposed records** ($20) for LP lovers.
Needles and Pens, 3253 16th St., SF. (415) 255-1534, www.needles-pens.com

But enough of the hearts and kitty-cats — when do we get to the dead bug gifts? Local jeweler Bug Under Glass makes a surprisingly sweet **butterfly wing necklace** that'll give your little love bug ants in their pants — in a good way.
Available at various SF stores. www.bugunderglass.com

SF-made fetish wear: a real turn-on for City by the Bay pervs. Hook her with the **heartbreaker pasties** from Madame S — encourage her to give them a test drive and hey howdy! Happy Valentine's Day to you!
Madame S, 385 Eighth St., SF. (415) 863-7734, www.madame-s.com SFBG





Bikers find love among the gears at the SF Bike Coalition's Love on Wheels (left). Buy a cheeky art shot for the apple of your eye at the "On the Edge" Erotic Photography Exhibition (right).

LOVE ON WHEELS PHOTO BY CHRIS BRENNAN, UNAESTHETIC.NET; *ON THE EDGE* PHOTO BY JOHNNIE WELLBORN

Heart attack!

The whens and wheres of love week

By Caitlin Donohue
caitlin@sfbg.com

V-DAY Be still your beating valves — you'd have to sprint to make it to all the V-Day lovin' in town this week, whether you're domesticated, on the prowl, or straight-up taking a pass on Hallmark-mandated caresses.

JUNGLE LOVE

Why buy a bouquet when you and your sweetie can plunge into 12,000 square feet of hothouse blooms, cash bar at the ready?
Wed/9 6–9 p.m., $5
Conservatory of Flowers
100 John F. Kennedy, SF
(415) 831-2090
www.conservatoryofflowers.org

HOW TO WRITE A DYNAMIC ONLINE DATING PROFILE

Time to maximize synchronicity! Sharpen your point-and-click romanticals at this free class.
Wed/9 6:15–7:45 p.m., free
Main Library
100 Larkin, SF
(415) 557-4277
www.sfpl.org

"LOVE ON WHEELS" DATING GAME

"So, like, which way do your handlebars curve?" No matter how you roll, the SF Bike Coalition's onstage cyclist matchmaking should make for a good time.
Wed/9 7 p.m., $5-$10
Public Works
161 Erie, SF
(415) 932-0955
www.publicsf.com

MORTIFIED'S DOOMED VALENTINE'S SHOW

Spend a night with the other romantic fools at this show-and-tell of embarrassing childhood love notes and notions.
Thurs/10-Sat/12 8 p.m., $15-$20
Thurs/10–Fri/11: The Make-Out Room
3225 22nd St., SF
Sat/12: Shattuck Down Low
2284 Shattuck, Berk.
www.getmortified.com

HAÇIENDA: LOVE TEMPO

DJs Inquilab, Robotsinheat, and Tristes Tropiques' monthly underground dance jam draws you in for a sweaty embrace of lovers' rock.
Sat/12 10 p.m.–2 a.m., free–$3
Deco Lounge
510 Larkin, SF
(415) 346-2025
www.decosf.com

FOOD FROM THE HEART

The Ferry Building's foodie funland gets sappy with $2-4 V-Day wine tastes and hors d'oeuvres.
Fri/11 5– 8 p.m., free
Ferry Building
One Ferry Plaza, SF
www.ferrybuildingmarketplace.com

"CUPID'S BACK": A GLBT HISTORICAL SOCIETY BENEFIT

A gala night for queer history — perfect for mingling singles, the happily matched, and any gay who loves an open bar.
Fri/11 8 p.m.– midnight, $35-$40
Trigger
2344 Market, SF
www.glbthistory.org

"ON THE EDGE" EROTIC PHOTOGRAPHY EXHIBITION

Last minute V-Day shoppers, here's the ace up your sleeve: an exhibit of world-class kinkster art, all available for purchase for that oh-so-perfect pervert on your list.
Fri/11 5–9 p.m.; Sat/12 3–9 p.m.; Sun/13 noon–3 p.m., free
The Artist's Alley
863 Mission, SF
www.eroticartevents.com

BLACK VALENTINE'S MASQUERADE

Brighton, England-based Krafty Kuts is ready to spin love for all the guys and ghouls at this glitchy V-Day murder on the dance floor.
Fri/11 10 p.m.–4 p.m., $20 before 11 p.m.
Mighty
119 Utah, SF
www.sunsetpromotions.com

HEARTS, HUGS, AND HIPPOS

Bring a valentine to the zoo's as-yet unnamed new hippo and get a dollar off your admission (of your love for extant artiodactyls).
Sat/12-Sun/13 10 a.m.– 4 p.m., $9-$14
San Francisco Zoo
One Zoo Road, SF
(415) 753-7080
www.sfzoo.org

VALENTINE'S DAY HEART DISSECTION

Why buy those chalky candy hearts when the fam can cut up a cow or pig heart together? Ah, science!
Sat/12 2–4 p.m., $55 for families of four or less
Exploratorium
3601 Lyon, SF
(415) 561-0360
www.exploratorium.edu

ST. VALENTINE SWEETIE PIE AND ART FEST

Nurture your love — of free pastry — at this pie feed and art bazaar, hosted by the Pie Extremist Group.
Sat/12 5-9 p.m., free
111 Minna
111 Minna, SF
(415) 974-1719
www.111minnagallery.com

ST. VALENTINE'S DAY PITTY PARTY

A burlesque bash to raise bones for those misunderstood pit bull doggies — a tassel for your pains, pups?
Sat/12 8 p.m., $15 suggested donation
Lucky 13
2140 Market, SF
www.pinupsforpitbulls.org

LITTLE HEARTBREAKER'S BALL

Descend into this Chinatown basement for a little V-Day disco dancin', leisure lips.
Sat/12 8 p.m.–2 a.m., free before 10 p.m., $5 after
Li Po Lounge
916 Grant, SF
Facebook: The Little Heartbreaker's Ball

VALEN-TINY IDEA NIGHT

Michelle Tea curates, a love pharmacologist lectures, and interactive cell phone games search for the meaning of affection at this multimedia art-heart extravaganza.
Sat/12 8:30–11:30 p.m., free with RSVP
Yerba Buena Center for the Arts
701 Mission, SF
(415) 978-2787
www.ybca.org

A *VICTOR/VICTORIA* VALENTINE

Classic cinematic gender bender *Victor/Victoria* screens following a chat between its bombshell Lesley Anne Warren and drag queen Miss Coco Peru.
Mon/14 8 p.m., $25
Castro Theatre

CONTINUES ON PAGE 18 ››

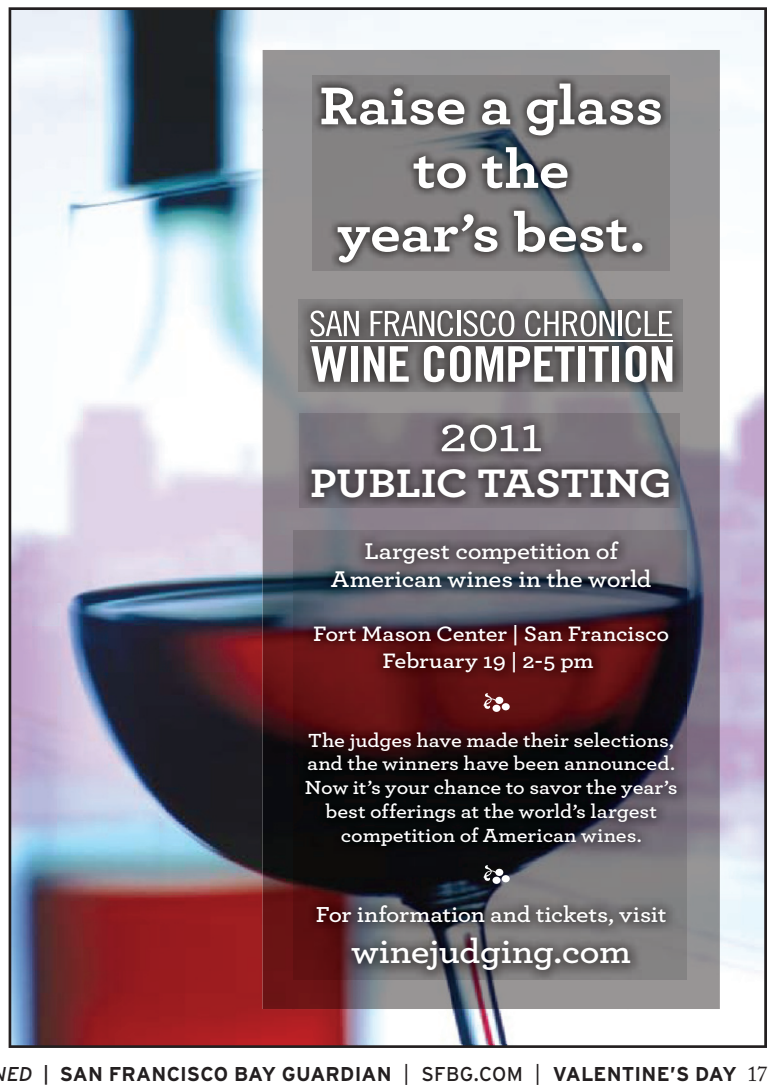
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www.donteatthat.info



Events CONT»

429 Castro, SF
(415) 863-0611
www.castrotheatre.com

CLUB NEON UNDERWEAR PARTY

The pants-off dance-off hits seven years of rosy-cheeked revelry with DJs Jamie Jam and EmDee.

Mon/14 9 p.m.–2 a.m., $5, free with no pants before $11
The Knockout
3223 Mission, SF
Facebook: Club Neon's Valentine's Day Underwear Party

QUEER VALENTINE'S COMEDY

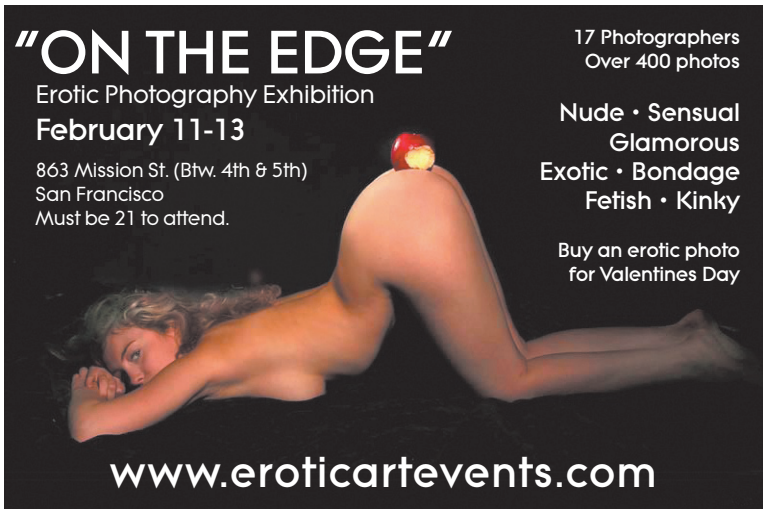
Lisa Geduldig of Kung Pao Kosher Comedy returns to the venue of her debut with a line-up of LGBT yucksters.

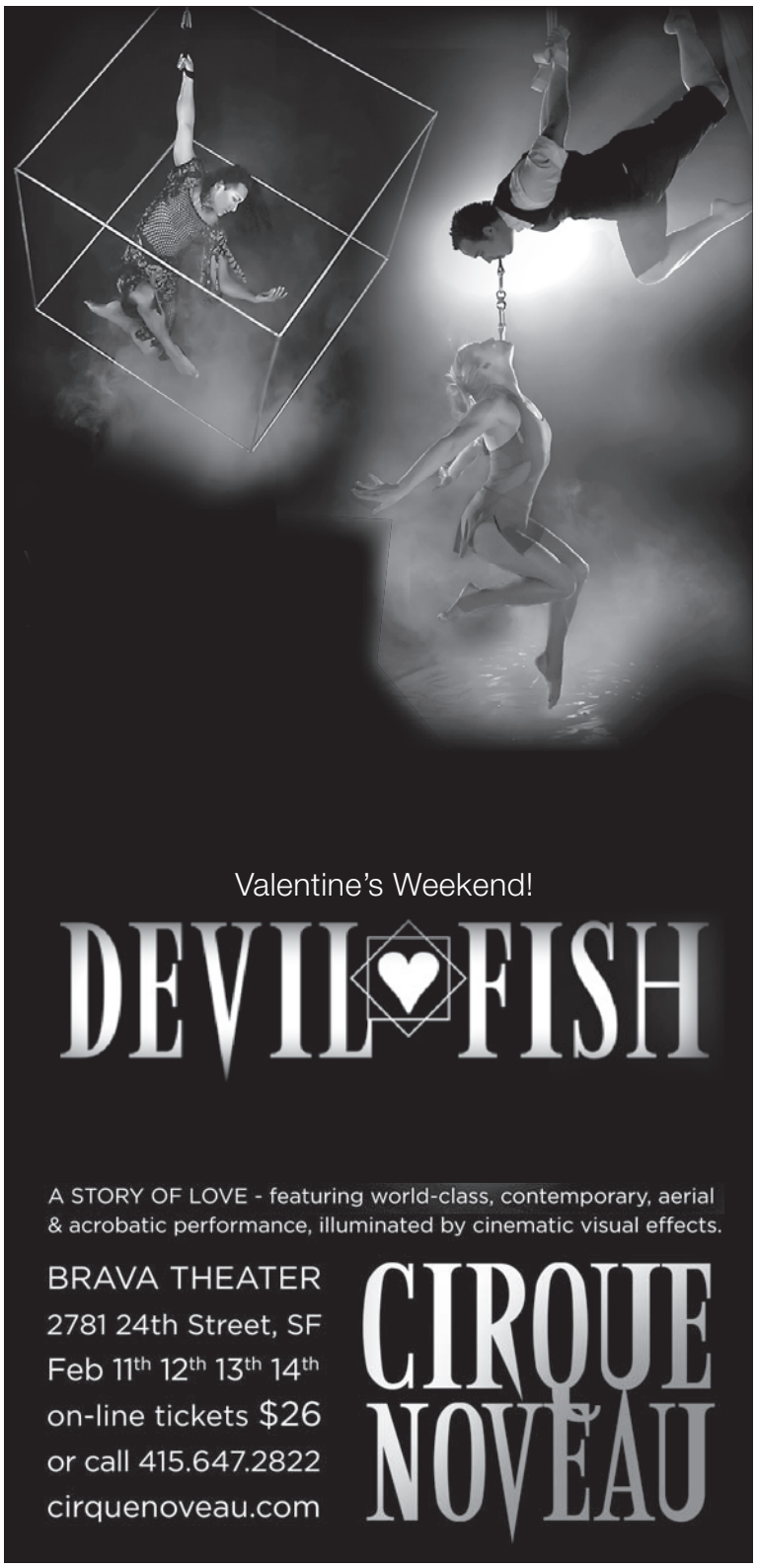
Mon/14 8 p.m., $7-$20 sliding scale
El Rio
3158 Mission, SF
1-800-838-3006
www.brownpapertickets.com

"LOVE BITES" POWER BALLAD SING-A-LONG

Who needs love when you can tease out your power mane, strap on the Lycra and belt out the best broken-hearted howls of the 1980s?

Mon/14 9:15 — 11 p.m., $11
Roxie Theater
6117 16th St., SF
(415) 863-1087
www.roxie.com SFBG









Butch blooms

Masculine-presenting bouquets that won't fuck with their machismo

By Hannah Tepper
culture@sfbg.com

V-DAY So you want to buy a nice little floral arrangement for that hot JD Samson look-alike who works behind the butcher counter — or perhaps you're having a hard time picking out a rose for the tall, dark flannel-clad bear you met on Lumberjacks4Lumberjacks.com. Does ze even like flowers? Hell, it can even be rough finding the right bloom for your beloved bio male. Anyone who has ever been romantically involved with a masculine-presenting honey bun knows that carnations, lingerie, and other frilly V-Day accoutrement just ain't cuttin' it. So what kind of bouquet can you give a butch? Something spiky? Flowers made from aged leather? Pieces of wood? We asked the city's florists for their best bets for the rough and tumble.



Now that's a ballsy bouquet! Church Street Flowers' orchids and structural blooms translate into a great V-Day gift for your beloved butch. | GUARDIAN PHOTO BY BEN HOPFER

CHURCH STREET FLOWERS

Stephanie Foster is one of three owners at Church Street Flowers, a shop that does made-to-order arrangements featuring locally grown botanicals. "We do bouquets for masculine people all the time," she tells us. "Guys love getting flowers too." Foster recommends "brighter colors, like orange, yellow, green, or white." And less is more when you want to impress a tough type. "As opposed to something very feminine and garden-y, we'd do something simpler. Plus, in our shop you'll probably find things other places don't carry, like seed pods that hold a structural quality instead of a flowery quality."
212 Church, SF. (415) 553-7762
www.churchstflowers.com

PAXTON GATE

We were sure that this Mission gem — SF's O.G. go-to for fanciful taxidermy, flora, and low maintenance landscape design — would have the goods for area hombres, and it didn't disappoint. Come V-Day, Paxton Gate will be selling special holiday arrangements fit for a butch, each complete with a shiny preserved beetle garnish. "We wanted the arrangements to be long-lasting, so we'll incorporate some rugged South African plants like proteas, maybe succulents, and some dried components," says floral designer Sean Quigley. The store will be bundling its buggy blooms in advance for lovers on the go. At $38 a bunch, they'll be a little pricey — but think of what you'll save on your butcher bill.
824 Valencia, SF. (415) 824-1872
www.paxtongate.com

THE FRENCH TULIP

"I'm from Eastern Europe," says owner Andre Abramov in a phone interview. When asked what flowers he would recommend for a dude, Abramov immediately recommended orchids. "In Greek, 'orchid' translates to 'testicle.' That would be perfect for a man." If you're not sold on highlighting your valentine's testicles (or lack thereof), Abramov also stands by roses, cala lilies, and anthurium lilies for the butch in your life. "They're strong, colorful, and they make a very big statement." Just like your lumberjack love.
3903 24th St., SF. (415) 647-8661
www.frenchtulip.com

THE FLOWER GIRL

Mieko Takahashi Obermuller has owned and operated this Inner Sunset neighborhood floral shop since 1978. She understands the butch bloom conundrum: "First of all, tropical flowers are very bold," she says. "Birds of paradise would look nice with some interesting greens, and I love proteas." Obermuller, who specializes in Eastern floral design, says arrangement is crucial. "You have to know how to put it together. One, two, or three orchids with some greens — it's simple but it makes a statement. I can take feminine flowers like tiger lilies, blue irises, or curly willows but still design the arrangement for a masculine look." It's not quite studded leather, but it sounds like something that'd look great on that meat counter.
1127 Irving, SF. (415) 731-0230
www.flowergirlsf.com SFBG







Delicious love

Valentine dinners at some of 2010's best new restaurants

By Virginia Miller
virginia@sfbg.com

V-DAY What if this year Valentine's paired romance with a visit to one of SF's best new restaurants? Here are new additions to the local dining scene in 2010 that will please food lovers (and who isn't, in this city?) while offering a range of price points in love-worthy settings.

FOR AMOROUS EXPERIMENTALISTS: COMMONWEALTH

Anthony Myint and chef Jason Fox are reinventing fine dining. Your edgy foodie date will be impressed. Myint was a mastermind behind Mission Street Food and Mission Chinese Food. Here at Commonwealth with Chef Fox, he delves into deliciously experimental creations with a fresh, unpretentious approach. And shockingly, no dish costs more than $16. Dine on goat cooked in hay while sipping a liquid nitrogen aperitif, finish with porcini thyme churros with huckleberry jam. You may be packed in tight in the spare, modern space, but you'll both leave glowing from stimulating flavors and presentation.
2224 Mission, SF. (415) 355-1500
www.commonwealthsf.com

FOR OLD WORLD ROMANTICS: COMSTOCK SALOON

The Barbary Coast comes alive in this bar-restaurant gem that feels like a timeless classic ... and isn't too taxing on the wallet. From Victorian wallpaper to restored dark woods, the spirit and history of the space entice. Filling up on rich beef shank and bone marrow potpie or bites like whiskey-cured gravlax on rye toast is happy respite on chilly nights. Pair with a perfect Martinez cocktail or a barkeep's whimsy (bartender's creation based on your preferences), and see if your date doesn't cozy up with you next to that wood-burning stove. Comstock exemplifies the best of what a modern-day saloon with Old World sensibilities can be.
155 Columbus, SF. (415) 617-0071
www.comstocksaloon.com

FOR LOVING LOCAVORES: GATHER

Gather is the best thing to come along in Berkeley in ages, and ideal for your local or locavore-y date. It reads typical Bay Area yet goes further: local, sustainable, organic everything, including spirits, wine, and beer. A rounded room with open kitchen is holistically casual and urban. All the raves you've heard about the vegan "charcuterie" are true. Marvel at the artistic, affordable array of five different vegetable presentations on a wood slab, like roasted baby beets with fennel, dill, blood orange, horseradish almond puree, and pistachio. Executive chef Sean Baker and team do meat right, too, whether sausage/pork belly/chile pizza or house-cured ham topped with crescenza cheese. Gather displays an ethos and presentation one can only dream of becoming a standard everywhere.
2200 Oxford, Berk. (510) 809-0400
www.gatherrestaurant.com

FOR BEEF-LOVING BEAUS: THE SYCAMORE

Skip the Valentine's Day's hoopla and take your sweetie out for a night that will make you feel like kids again — to the Sycamore, which offers a delicious "famous" roast beef sandwich. A glorified Arby's staple on grocery store-reminiscent sesame buns with BBQ sauce and mayo, the sandwich salutes the native Bostonian owners' roots. But the roast beef sandwich isn't the only item that shines at this humble Mission eatery, which doubles as a cozy beer and wine bar. Pork belly-stuffed donut holes in Maker's Mark bourbon glaze are pretty near orgasmic. A slab of pan-fried Provolone cheese is enlivened by chimichurri sauce and roasted garlic bulb. I applaud its all-day hours and prices under $9.
2140 Mission, SF. (415) 252 7704
www.thesycamoresf.com

FOR PURIST PARAMOURS: HEIRLOOM CAFÉ

The menu (less than 10 starters and entrees) is so simple I almost got bored reading it. But each dish served in this Victorian-yet-modern dining room was so well executed that my skepticism vanished. More than a little Chez Panisse in its ethos, Heirloom will delight that special someone with a purist take on food, with ultra fresh, pristine ingredients, impeccably prepared. Savor a mountain of heirloom tomatoes piled over toasted bread with pickled fennel, cucumbers, and feta, or a flaky bacon onion tart loaded with caramelized onions. Heirloom's added strength is owner Matt Straus' thoughtfully chosen wine lists covering wines from Lebanon to Spain.
2500 Folsom, SF. (415) 821-2500
www.heirloom-sf.com

FOR SENTIMENTAL GOURMANDS: SONS & DAUGHTERS

Like Commonwealth, Sons and Daughters is another opening where young, visionary chefs create fine molecular fare at reasonable prices ($48 for four-course prix fixe, à la carte from $9-$24). But this space particularly lends itself to romance: intimate, black and white, with shimmering chandeliers and youthful, European edge. Dishes are inventive and ambitious, like the highly acclaimed eucalyptus herb salad of delicate curds and whey over quinoa, or the seared foie gras accompanied by a glass of tart yogurt and Concord grape granita. It's a place to hold hands and gaze into each other's eyes while never neglecting your taste buds.
708 Bush St., SF. (415) 391-8311
www.sonsanddaughterssf.com


PHOTO BY MATT REAMER

FOR NEW YORKER HEARTS: UNA PIZZA NAPOLETANA

Yes, this one's casual, and you'll have to wait outside in line. But if your sweetie has New York roots, she will thank you. Pizzaiolo Anthony Mangieri closed his beloved New York City institution, Una Pizza, and moved west. As in NYC, Una Pizza is a one-man show with Mangieri single-handedly crafting each pie (which partly explains the no take-out policy and long waits; popularity accounts for the rest). All this may make it hard to frequent Una Pizza, but if you make the commitment, you will be rewarded with doughy heaven. With only five vegetarian pies, I dream of the Filetti: cherry tomatoes soaking in buffalo mozzarella, accented by garlic, extra-virgin olive oil, basil, and sea salt. On the plus side: all that waiting in line for a hand-made pie will give you and your sweetie pie plenty of time to talk.
210 11th St., SF. (415) 861-3444
www.unapizza.com/sf

FOR AMORE ITALIANO: BARBACCO

True, Barbacco can get obnoxiously noisy and crowded. But it's a good alternative to its parent restaurant, Perbacco, offering the same outstanding quality at a great value ($3-$14 per dish). For a bustling Italian enoteca-style date, this is the place. Heartwarming food and a thoughtful wine list make it an ideal urban trattoria and a comfortably affordable night out. Order a glass of Lambrusco, the fried brussels sprouts, and raisin and pine nut-accented pork meatballs in a tomato sugo, then marvel at the minimalist bill.
220 California, SF. (415) 955-1919
www.barbaccosf.com

FOR YOUR SWEETIE PIE: BAKER AND BANKER

With dark brown walls and booths, the space exudes a warm elegance. Husband and wife team Jeff Banker and Lori Baker get it right from start to finish with his dishes (vadouvan curry cauliflower soup, brioche-stuffed quail in a bourbon-maple glaze) and her memorable desserts (XXX triple dark chocolate layer cake, pumpkin cobbler with candied pumpkin seed ice cream). Extra points if you buy him a box of pastries to go for the next morning from Baker and Banker bakery next door.
1701 Octavia, SF. (415) 351-2500
www.bakerandbanker.com SFBG





food + drink

Get stoked — Pizza Nostra plays Nice with its oven-baked pies.
PHOTO BY RORY MCNAMARA



On the côte d'Potrero

By Paul Reidinger
paulr@sfbg.com

DINE Nice — I speak of the French city, not the human quality, of which I must be one of life's least accomplished practitioners — isn't quite Italian, but it isn't quite not, either. Like Alsace in the north — another locus of French pizza — it has been the subject of international contention for centuries. Maybe pizza helps settle nerves frayed by all this struggle, but whether it does or not, pizza served with a distinctly French flair (and often a pitcher of local rosé) is what you'll find at the many outdoor cafes in the heart of Nice, just a few blocks from the beaches of the Cote d'Azur.

It's what you'll find, too, at Pizza Nostra, our own little slice of Nice — complete with outdoor tables! — at the north foot of Potrero Hill. The neighborhood will never be mistaken for the Cote d'Azur, and of course the weather here is considerably fouler, but there is something sublime about pizza — really a whole Italian menu, with many interesting small courses, salads, soups, and starters — served with Gallic style.

The restaurant opened some years ago, as Couleur Cafe, in a small shopping center with a parking lot and buildings of a shed-like, provisional quality, like a PX on Guam. It then became Pizza Nostra, changing hands last year from Jocelyn Bulow to Winona Matsuda. She hasn't changed much, and maybe that's because there isn't much in need of change. Despite the faux-suburban setting, the interior has wonderful candlelit atmospherics under a high ceiling that melts into shadow. The service is impeccable. And the food travels well beyond the country of pizza; you could do quite nicely here without pizza at all. But the pizzas are lovely, and if you were stuck with just that, you'd be happy too.

But I do question the wisdom of bringing basket after basket of complimentary focaccia to people who are in all likelihood waiting for pizza. White flour in our diet is like atmospheric radiation left over from those 1950s tests in the South Pacific: insidious, omnipresent, unnoticed. I think this every time I go by Tartine Bakery and see people queuing like Soviet-era Muscovites. As Michael Pollan noted in his polemic *In Defense of Food*, white flour is so devoid of nutrition that even bugs don't want it.

Having said that, I note that Pizza Nostra's focaccia is addictive, with a pillow-like softness and bewitching olive-oil breath. If you can restrain yourself from gobbling it down straight, you will find it's useful for dunking and sopping applications. We found its spear shape ideal for sticking into a bowl of mushroom-eggplant soup ($6) that was possibly the most gratifying use of eggplant I've ever come across. Its subtle, bitter bite was like a sheen around the earthy weight of the fungi.

The focaccia was also useful in wiping up the savory oil left on the plate after we'd demolished the halved brussels sprouts ($5), pan-roasted with fat chunks of pancetta. I would have let the sprouts cook through and caramelize a little more, but they were tender and flavorful nonetheless.

Sicilian-style tuna salad ($12) seemed like a close relative of salade niçoise, except without anchovies. But there was a wealth of halved pear tomatoes, pitted nicoise olives, and cannellini beans nested in a jumble of arugula and frisée, with the tuna arranged in a berm that partly enclosed the greens.

The pizzas are thin-crust, made (according to the menu) in the style of Recco, a town in the northern Italian region of Liguria, not far from Nice. The array of toppings is mostly conventional, although the kitchen does throw together various specials, including a pie ($16) topped with hot Italian sausage, red and yellow bell peppers, mushrooms, a red-onion confit, and broccoli florets — all of which runs against the basic article of American faith that more is better. Sometimes more isn't better. Broccoli doesn't translate well to pizza, and we found the red-onion jam to be jarringly sweet.

But — on the subject of sweets — the olive-oil cake ($6), a cupcake-like disk, was dense and moist. It could have stood without assistance from the large pat of limoncello gelato on the side, although the gelato was a nice touch. SFBG

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FRI 11 & 25 — RADIO AFRICA KITCHEN
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Meat-cute

By L.E. Leone
le.chicken.farmer@gmail.com

CHEAP EATS The things that New Orleans throws at you! Example: a wall of doors, so metaphoric it hurts. My goal is, for the length of this column, to not let it mean anything, just ... a wall of doors. Yep.

So this wall of doors separates our yard here from the neighbor's, which isn't a yard so much as a couple of feet between houses, a walkway. And, instead of a picket fence, door door door door door. All wooden, all weathered to varying degrees and in different ways. A few still have their knobs on, and these sparkle in the sunshine — albeit meaninglessly. One has no knob, but yes hardware, which is rusty and does not sparkle.

Shine or no, each door is beautiful in its own way; some are bare, others getting there but with swaths of prehistoric primer still, or paint. One had been covered so thickly, so many times, in a now-yellowing white, that the cracks in it resemble giraffe skin. Another has window panes, four quarters: two still have glass, and two are blank space. I could pass a cold beer through to the workers working on the dilapidated house next door.

New Orleans is a ragged and broken city, which is of course part of its charm. The streets have potholes the size of swimming pools. The sidewalks end, drop off, bend and crack. I'm afraid to ride my bike. Walking is an extreme sport. The zoo is just across the street, and I take the Doughboy there because it is safe and smooth. We are becoming friends with the zookeepers, and already they have let us pet a snake.

End of the day, when I told his mummy about this snake-petting business, she wondered what my own personal "spirit animal" was.

"Giraffe," I said, without even thinking about it. Before, as you know, it was chickens. Why — since I am famous for eating me my meat — do I always identify with the vegetarian, and the prey?

My new New Orleans friends, the human ones, are meat meat meat eaters, and music music music lovers, which makes perfect sense because food and tunes are what this town is all about. You can imagine my giddiness. Hedgehog, the one I am kissing, works on a TV show I've never seen, because I don't have a TV, let alone HBO, so I feel especially qualified to give it an especially objective review. I mean, how much more objective can you be than to never have even seen a thing? So: not enough plot. Or character. Oodles of fantastic music.

I base this impression solely on comments made by my TV-having friends back home when I've mentioned that, yo, I'm hanging with someone from Treme. Then when I tell them that she does sound, *then* they are impressed.

On Monday, Hedgehog and me walked along the Mississippi River, drank vodka in a gay man bar, and ate at a place called Green Goddess, which (hee hee hee) is all about meat — pulled pork flapjack for me, and a bacon meatloaf samwich for her.

Mind you, that's at the *Green Goddess*. So you can imagine what goes down at the restaurants called Butcher, and Pig — but in French, which here doesn't mean pretentious. I'm in heaven!

Next evening, four of us gathered after work for $2 taco night and $2 Red Stripes at the Caribbean-influenced Rum House. Just some of the stuff my own personal tacos featured: lamb vindaloo, barbecued ribs, roasted duck, and goose cracklin. Um, that's four different animals crammed into only three $2 tacos.

You know how after-work gatherings go: the televisionistas are unwindingly griping, their shitty day this, their shitty day that, and I'm just serenely sipping my Red Stripe because I'd had an awesome day, changing diapers.

Tomorrow we're eating at Patois, and Sunday we're having a little Super Bowl party. I'm making my patented barbecued eggs, and Hedgehog is bringing her patented gumbo tacos, and what the fuck? I can't get me no lesbian love in queer central, San Francisco, where I'm popular. Or in Boston, where I rock. Whereas *one week* into New Orleans, where my most ardent admirers are a nine-month-old boy and a handful of zookeepers, and I'm squeezing me a hot hot hottie who's won a goddamn Emma.

Or whatever that's called. Bragging? Not really. I'm just looking out my window at a wall made of doors. SFBG

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CONCERT UPDATE
DRUNK HORSE
SATURDAY, FEBRUARY 12 - EL RIO

WED 2/9
TIMES OF GRACE, WAR OF AGES, STRAIGHT LINE STITCH — Bottom of the Hill
THEE OH SEES, SIC ALPS — Great American Music Hall
MY REVOLVER, ROSA GRANDE, DAYS OF HIGH ADVENTURE — Elbo Room

THU 2/10
THE EXPENDABLES, THE HOLD UP, B FOUNDATION, MORDOR — Slim's
MARTHA WAINWRIGHT SINGS PIAF — Great American Music Hall
FINNTROLL (FINLAND), ENSIFERUM (FINLAND), ROTTEN SOUND, BARREN EARTH — DNA Lounge
MONA (NASHVILLE, TN), LESANDS (SAN DEIGO), DJ AARON AXELSEN, — Rickshaw Stop

FRI 2/11
RYAN BINGHAM & THE DEAD HORSES, THE SILENT COMEDY, LIAM GERNER — Great American Music Hall
TROMBONE SHORTY & ORLEANS AVE., LOS AMIGOS INVISIBLES — Fillmore
GRAYCEON, WORM OUROBOROS, HOLLOW MIRRORS — Bottom of the Hill
MEAT BEAT MANIFESTO — Mezzanine

SAT 2/12
KARL DENSON'S TINY UNIVERSE, CHALL 2NA, HOUSE OF VIBE — Fillmore
THE AQUABATS — Slim's
THE NEED, THE NERV STAND FIGHT RESISTS — Parkside
BRILLIANT COLORS, WEIRD TV, CULTURE KIDS, NOSEDIVE — Thrillhouse Records
DRUNK HORSE, HOT LUNCH, CARLTON MELTON — El Rio

SUN 2/13
SMITH WESTERNS, YUCK — Bottom of the Hill
HIGH ON FIRE — Slim's
PARKWAY DRIVE, SET YOUR GOALS, THE GHOST INSIDE, THE WARRIORS, GRAVE MAKER — DNA Lounge
ASH REITER, COWBOY & INDIAN — Hemlock

MON 2/14
THE DECEMBERISTS, MOUNTAIN MAN — Fox Theater
SMITH WESTERNS — Amoeba Music
HONEYCOMB, CHLOE MAKES MUSIC — Cafe Du Nord

TUE 2/15
BOYCE AVENUE — Great American Music Hall
GLITTER WIZARD, SEVENTEEN EVERGREEN, NAKED LIGHTS — Slim's
NICOLE ATKINS & THE BLACK SEA, COTTON JONES — Cafe Du Nord
SYMBOL SIX, THE CORRUPTORS, SOUL TRASH — Parkside

WED 2/16
DUM DUM GIRLS, MINKS, DIRTY BEACHES — Bottom of the Hill
SUNBEAM RD., SPIRO AGNEW, RED BLUE YELLOW — Hemlock
NEW FANGLED WASTELAND, DEAD WINTER CARPENTERS — Cafe Du Nord
MIQUEL — Independent

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WEDNESDAY
FEBRUARY 9

MUSIC

Turisas
I recently heard Turisas described as "Disney metal." So before you run screaming in the other direction, hear me out when I claim that it was actually a compliment. Spearheaded by singer-founder Mathias "Warlord" Nygard, the band plays folk metal so lushly orchestrated that it sounds like a movie score, full of trumpet swells and epic organs. Onstage, it features an accordionist and a violinist; the latter is responsible for all the soloing that would traditionally be done on guitar. Turisas' 2007 release *The Varangian Way* is an engrossing concept album whose eight tracks follow a group of Scandinavian travelers as they make their way across Russia by river and end up in Constantinople. New platter *Stand Up and Fight* is due Feb. 23, but you can get a sneak preview at the show.
(Ben Richardson)

With Cradle of Filth, Nachtmystium, Daniel Lioneye
8 p.m., $27
Regency Ballroom
1300 Van Ness, SF
1-800-745-3000
www.theregencyballroom.com

DANCE

Eonnagata
Eonnagata comes with pretty impressive credentials, and promises to be unique. The work is a collaboration between maverick ballerina Sylvie Guillem, who has made waves ever since she dared to quit the Paris Opera Ballet to freelance; multi-whiz Canadian director Robert Lepage, whose Ex Machina company has redefined theater for the last 20 years; and dancer-choreographer Russell Maliphant, who mixes ballet with yoga and everything in between. The trio created and performs in a work that examines the in-between state of male-female sexual identity. Inspired by an 18th century French noble, spy, and diplomat who fluidly switched genders throughout his career, *Eonnataga* also acknowledges a debt to the *onnagatas*, the refined male actors in Kabuki who spent their careers playing female characters.
(Rita Felciano)

Wed/9–Thurs/10, 8 p.m., $36–$72
Zellerbach Hall
Bancroft at Telegraph, UC Berkeley, Berk.
(510) 642-9988
www.calperformances.org

EVENT

"How to Write A Dynamic Online Dating Profile"
You've been on blind dates. You've tried speed dating. You've even have had your mother set you up. But you *still* can't find love? Turn to cyberspace. (Don't be embarrassed. According to those Match.com ads, one out of five relationships now begin online.) Take it from Carol Renee, a self-proclaimed "logophile," English teacher, and aspiring novelist who found the love of her life using the handle "Fearlessly Compassionate." She'll hold your hand during the daunting tasks of coming up with a tantalizing user name, writing an attention-grabbing headline, and composing a succinct and yet true-to-life bio in this "how-to" class.
(Jen Verzosa)

6:15 p.m., free
San Francisco Public Main Library
Latino/Hispanic Community Room B
100 Larkin, SF
www.sfpl.org

THURSDAY
FEBRUARY 10

MUSIC

Ensiferum
The Finnish metallers in Ensiferum span many styles, taking the best of everything they encompass. From folk metal, they learned the power of haunting, infectious melody and atmospheric texture. From thrash, they got the exultation and catharsis of breakneck tempos and relentless picking. And from power metal, they got the gleeful, empowering satisfaction that comes from singing about dudes with swords. The recent infatuation with Pagan stylings among American metalheads has brought the band stateside numerous times now, and Ensiferum never disappoints. Having donned their warrior garb, the five Finns who make up the band don't leave the stage until everyone and everything is vanquished.
(Richardson)

With Finntroll, Rotten Sound, Barren Earth
7:30 p.m., $25
DNA Lounge
375 11th St., SF
415-626-2532
www.dnalounge.com

EVENT

"Lusty Trusty Ball SF"
Not on the guest list for the annual Manus-Salzman Valentine's Day Ball? No matter. Your photo won't be gracing the pages of the Nob Hill Gazette or SF Luxe this time next week, but as least you don't have to worry about breaking out the black tie. At the less-costly-but-no-less-classy Lusty Trusty Ball, in exchange for forgoing the ice sculptures, posh catered nosh, and a live gingerbread boy to nibble candy off of (he was holdin' it down for Hasbro's Candy Land in keeping with last year's Manus-Salzman theme, "The Game of Love") you'll enjoy DJs, VJs, and live groups galore. Plus, with punk rock cabaret from the Can-Cannibals, Circus Finelli's all-female antics, and Red Hots Burlesque, you can have a hot night without the *haut monde*.
(Emily Appelbaum)

8:30 p.m., $10–$20
Submission
2183 Mission, SF
(415) 425-6137
www.sf-submission.com

EVENT

"Oilpocalypse Now"
Last April's Gulf Coast-ravaging oil spill may have slipped from the headlines, but the region is still struggling to recover. "Oilpocalypse Now" takes aim at the corporations that cause (and cover up) environmental disasters — indeed, the event is subtitled "Time for a 28th Amendment for the Separation of Corporation and State" — featuring a talk by Dr. Riki Ott, a community activist and marine biologist. Ott will present the documentary *Black Wave: The Legacy of the Exxon Valdez* (remember that one? Big Oil hopes you don't!) Other speakers include Lisa Gautier, who helped organize the "hair boom" effort to soak up Gulf Coast oil; former Guardian columnist Summer Burkes, who witnessed the Louisiana devastation first-hand, and more. Proceeds benefit the Gulf Coast Fund, Ultimate Civics, and the Coastal Heritage Society of Louisiana.
(Cheryl Eddy)

7 p.m., $10–$20
Grand Lake Theater
3200 Grand Lake, Oakl.
(510) 452-3556
www.summerburkes.wordpress.com

FRIDAY
FEBRUARY 11

DANCE

"Black Choreographers Festival: Here and Now"
For the next three weekends the "Black Choreographers Festival: Here and Now" throws the spotlight on the Bay Area's African American voices. Now in its seventh year, the festival brings together professionals from a rainbow of perspectives on dance. If this were an ideal world, these choreographers would have their own companies and regular seasons. Some do — Raissa Simpson, Deborah Vaughan, Paco Gomes — but the festival offers all an opportunity to make themselves heard in the context of their colleagues. The Oakland lineup is different from the San Francisco one; the third weekend focuses on up-and-coming new talent. And as always, the











youth ensembles at the family matinee will be a special high-energy treat. **(Felciano)**

Fri/11–Sat/12, 8 p.m.; Sun/13, 4 p.m., $10–$20
Laney College
900 Fallon, Oakl.
Feb. 17–19, 8pm; Feb. 20, 7 p.m.
ODC Theater
3153 17th St., SF
Feb. 25–26, 8 p.m.; Feb. 27, 7 p.m.
Dance Mission Theater
3316 24th St., SF
1-888-819-9106
www.bcfhereandnow.com

PERFORMANCE

You're Gonna Cry
Where better than 24th Street to watch a solo show about the real lives of Mission District residents at the height of gentrification? Touching on everyone from the techies and bohemians to the Latino locals and immigrants, HBO Def Poet and Youth Speaks cofounder Paul S. Flores performs his theatrical work about the human cost of gentrification in the neighborhood. In addition to masterful storytelling, get ready for a gangster puppet show and digital murals, illuminating the changes brought by the dot-com boom and bust, real estate bubble, immigration, and forced evictions. The Mission is loaded with characters and Flores's dynamic fusion of urban culture and spoken word brings them all to life. **(Julie Potter)**

Fri/11–Sat/12, 8 p.m., $15
Dance Mission Theater
3316 24th St., SF
(415) 273-4633
www.dancemission.com

EVENT

California International Antiquarian Book Fair
Ever wonder what ephemera left by our generation will be pored over in a millennium or two? Parking slips, band posters, books like *Lady Isabella's Scandalous Marriage* and *1001 Deductions and Tax Breaks, 2011*? Whatever the items, they'll surely be found at the 1000th annual California International Antiquarian Book Fair. The festival, now only in its 44th year, tempts bibliophiles with a menagerie of historical snippets and antique selections. The perusables include musical prints and manuscripts, rare codices, antique children's literature, fine bindings, maps, trade books, miscellaneous historical scraps, and — vocabulary word — "incunabula," which are books, pamphlets, or broadsheets printed (not handwritten) in Europe before 1501. A trove of timeworn tomes? Simply splendid! **(Appelbaum)**

Fri/11, 3–8 p.m.; Sat/12, 11 a.m.–7 p.m.; Sun/13. 11 a.m.–5 p.m., $10–$15
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www.labookfair.com

SATURDAY FEBRUARY 12

DANCE

Company C Contemporary Ballet
With a sampling of contemporary ballet from choreographers active across North America and Europe, Company C's mixed-bill winter program includes a premiere set to the music of Elvis Costello by Artistic Director Charles Anderson in collaboration with Benjamin Bowman (both formerly of the New York City Ballet), and another by Maurice Causey, a former principal of William Forsythe's Ballet Frankfurt. Also appearing from the diverse repertory of this vibrant company is *Tovernon*, a solo work by David Anderson, the father of Charles Anderson, and Daniel Ezralow's *Pulse*, during which dancers take running starts to slide across stage wearing socks. **(Potter)**

Sat/12, 8 p.m.; Sun/13, 2 p.m., $18–$40
Yerba Buena Center for the Arts
701 Mission, SF
(415) 978-2787
www.companycballet.org

EVENT

"Woo At The Zoo"
Want to make things a bit more "wild" this year for Valentine's Day? Then head on over to the San Francisco Zoo for "Woo At The Zoo," the annual event that's become a favorite activity for amorous humans looking to learn a bit more about our animal pals' own mating habits and sexual behaviors. Make plans soon with your sweetheart for this special multimedia event that also includes a romantic brunch or dinner, along with drinks. Admit it — you're already humming the words to the Bloodhound Gang's "Discovery Channel" song, aren't you? "You and me baby we ain't nothing but mammals, so let's do it like they do on the Discovery Channel!" **(Sean McCourt)**

Sat/12-Sun/13, 6 p.m.; Also Sun/13, 11 a.m., $65–$75
San Francisco Zoo
One Zoo Road, SF
(415) 753-7080, ext. 7236
www.sfzoo.org

SUNDAY FEBRUARY 13

MUSIC

High on Fire
How rad would it be to have an all-chick High on Fire tribute band called Pie on Fire? Though, yeah, that could go either way — hot cherry deliciousness or the evil feeling that makes your girlfriend chug sour pints of cranberry juice. And pulling off (literally) the shreddiness of Riffchild caliber is probably not gonna happen in this lifetime. In any case, join the real trio for a special one-off hometown show before they head out to tour New Zealand and beyond. An honorable way to ring in the annual holiday of love and lust, no? **(Kat Renz)**

8 p.m., $18
Slim's
333 11th St., SF
(415) 255-0333
www.slims-sf.com SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

(1) *Eonnagata* (see Wed/9); (2) Ensiferum (see Thurs/10); (3) "Lusty Trusty Ball SF" (see Thurs/10); (4) Ross Dance Company's Tecsia Ross Evans at "Black Choreographers Festival: Here and Now" (see Fri/11); (5) image from a 1944 Alberto Vargas calendar at the California International Antiquarian Book Fair (see Fri/11); (6) Digital mural from Paul S. Flores' *You're Gonna Cry* by Rio Yañez (see Fri/11); (7) Chantelle Pianetta of Company C Contemporary Ballet (see Sat/12); (8) High on Fire (see Sun/13)

EONNAGATA PHOTO BY ERICK LABBE; "LUSTY TRUSTY" PHOTO BY JOHNNY CRASH; CALIFORNIA INTERNATIONAL ANTIQUARIAN BOOK FAIR IMAGE COURTESY JOHN WINDLE; *YOU'RE GONNA CRY* PHOTO BY RAMSEY EL-QARE; COMPANY C CONTEMPORARY BALLET PHOTO BY DAVID DESILVA

arts + culture

Brontez Purnell: "This year I'm going to find out who my brothers and sisters are, so we can start making shows together."

PHOTO OF BRONTEZ PURNELL BY JOHNNY RAY HUSTON; STILL FROM *FREE JAZZ* BY GARY GREGERSON





To the bone

No longer a baby with whiplash, Brontez Purnell is ready to dance and rock flawless

By Johnny Ray Huston
arts@sfbg.com

DANCE/MUSIC There are a lot of interesting things in Brontez Purnell's room. Giant self-made posters of Josephine Baker ("The most famous black party kid ever," he says), Arthur Evans' *Witchcraft and the Gay Counterculture*, and the legendary Harlem Renaissance publication *Fire!!*. An arrangement of Polaroid Instamatic nude shots of old flames and interview subjects from his zine, Fag School. A few more Instamatic shots – of him and his mom and grandmother. A framed letter from Kathleen Hanna. An autographed copy of the Go-Go's' *Talk Show*. A typewriter. Effects pedals. On a window ledge, a CD by his uncle, the late blues guitarist J.J. Malone. On his bed, a well-worn paperback copy of *Lady Sings the Blues*, next to a Teenage Mutant Ninja Turtles pillow. But the most interesting presence in the room is Brontez Purnell himself.

"I grew up with a strong Southern Baptist influence," Brontez says, when I ask about the role of ritual in his dance projects. "These days I'm not as likely to disregard what that did to me and how it set my way of thinking about the world into motion. I talk to my mom, who is a devout Christian, and also totally wild-ass, every day. But for the first 15 years of my life, I was at a place where, every Sunday, the most conservative people could scream their fucking heads off. It wasn't pretentious, it was to the bone. It's part of the reason I've never had trouble dancing at [rock] shows or getting into the energy of the moment."

Long before Brontez made an impression as a key member of Gravy Train!!!!, he was the talk of the Bay Area rock scene because of his uninhibited presence. "Sometimes, in Gravy Train!!!!, or especially when I was younger, people would sexualize me in this way that was weird to me," he recalls. "I just felt like I was being more punk than sexy. Sometimes I'd jump in the crowd and people would finger me, or rip off my underwear, and I was put off or taken aback. I felt like I was this baby with whiplash."

No longer a baby with whiplash, the Brontez of today is still punk rock, but also well-read – and a dancer. This Friday, he's debuting a trio of live dance pieces, and *Free Jazz,* a dance film made with Gary Gregerson, as part of a Berkeley Art Museum program curated by Betty Nguyen. Shot in black-and-white and kindred in spirit with works by Yvonne Rainer ("Her ideas about task-oriented choreography, and choreography that deals with the everyday, are so fact-based," he says), *Free Jazz* is a natural extension from the dynamic dance video that Irwin Swirnoff made for "Sha-Boo Lee," by Brontez's band, Younger Lovers.

"What I like about Gary [Gregerson] and Irwin [Swirnoff] is that there is always a sense of naturalness with them," says Brontez. "In the Bay Area, there can be this cult of clutter – everyone has their Cockette thing going, and everything has to be splattered with glitter and fuzzy purple rhinestones. With the art I make, there isn't a lot of high concept and high camp going on. I'm literally trying to tell a story that I want to let breathe. Both Gary and Irwin are respectful of that."

This directness is present in *Rock Flawless* (Bachelor), the latest Younger Lovers album, which features contributions from Bare Wires' Matthew Melton and drummer Taaji Malik (who is also featured in *Free Jazz*), as well as bandmate Mateo Corona. Recorded next door to Aunt Charlie's Lounge at a studio on the corner of Turk and Taylor in SF, *Rock Flawless* trades the vagaries of romance for the truth. "When I wrote about a boy on [2008's] *Newest Romantic*, it was 'la la la' and flowery, but on *Rock Flawless* I'll write about a specific boy, in a specific neighborhood – like the Lower Haight – that fucked me over."

Brontez also throws in a killer cover, of "Heartbroken," by T2 featuring Jodie Aysha. He's typically candid about its inspiration. "I first heard [the song] during this Adam4Adam trick," he says. " I went to this guy's house and he was a total freak. He had this way-too-close relationship with his dog. I hugged him and the dog ran off the bed and he said, 'She hates when you take my energy away like that.' We were fucking and he had on his Pandora and that song came on, and I was like, '*What is this? This is what's up!*'"

What's up for Brontez today? For starters, his neighborhood in West Oakland, where warehouse spaces like Sugar Mountain, Ghost Town, and Copland are putting on shows. "On the weekend, you see so many white kids it's like Woodstock in this motherfucker," he laughs. "What's happening here isn't going on in San Francisco. But during the weekdays, you see the nice cars that drive by to get heroin and crack, and the regular neighborhood people."

What's also going on is a strong dedication to making things happen, and making dance. "My biological clock is ticking, ticking, going 'What have you done, girl?'," he jokes. "It's nice to sit around waiting on boys to love you, but in the meantime..." In the meantime, Brontez is reading up on Rainer, Katherine Dunham, and Martha Graham. He's watching AXIS Dance Company rehearsals. He's drawing on his studies with Eric Kupers and Nina Haft. He's getting set to act with Jesse Hewit and others in a film by Travis Matthews. He's leading dance workshops. And he's giving "fucking squares" in dance a loving "a kick in the ass," flyering shows punk rock-style, and choreographing pieces with involving witch dancers and preachers, with titles like *Whenever I Hit the Floor, I'm Like a Fucking Hurricane.*

"Thank god I also read a lot of rock 'n' roll autobiographies," Brontez says. "Because all of my favorite artists say the same thing: 'They did not love me enough.' This year, I'm going to find out who my brothers and sisters are, so we can start doing shows together." SFBG

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Berkeley Art Museum, Gallery B
2626 Bancroft, Berk.
(510) 642-0808
www.bampfa.berkeley.edu



Peaches Christ makes even a killer doll look glamorous.
PHOTO BY JOSE GUZMAN COLON

Valley of the (killer) dolls

CHUCKY CHEESE It's hard not to fall in love with Jennifer Tilly. Star of hits big (1997's *Liar Liar*) and cult (1996's *Bound*), she's an Oscar-nominated (for 1994's *Bullets Over Broadway*) actor who also happens to be a champion poker player. Though she specializes in dim-bulb sexpots, Tilly is no dummy — witness her hilarious turn in 2004's *Seed of Chucky*. In addition to providing the voice for killer doll Tiffany (whom she also portrayed in 1998's *Bride of Chucky*) she also plays "Jennifer Tilly," a character who kinda but not really resembles the real Jennifer Tilly.

Seed of Chucky, directed by *Child's Play* series creator Don Mancini, is the most gleefully campy Chucky film to date (John Waters cameo!) San Francisco's favorite horror hostess, Peaches Christ, is bringing Tilly and Mancini to town for a special pre-Valentine's Day screening. What better excuse to talk with Chucky's main squeeze?

SFBG *Are you excited about the* Seed of Chucky *event with Peaches Christ?*
Jennifer Tilly We are so thrilled to be getting the Peaches Christ treatment. We loved the trailer — Don Mancini was like, "Oh my God, this is so exciting!" He's the one who created the Chucky series. I don't know if you've noticed, but over the years the franchise has just gotten more and more warped, and I really think the true spirit of Don Mancini is starting to come through.

SFBG *I remember the first few* Child's Play *movies did actually try to be scary.*
JT A lot of people say that they were so scared when they saw the first Chucky movies that they couldn't have any dolls around. But by now, everybody knows what Chucky is about. When we did *Bride of Chucky*, I think, there's a line where somebody goes, "Oh my God, Chucky isn't even scary. He's so '80s." So when Don did *Seed of Chucky*, he just decided to go to town with it. Don just kind of got free reign to do whatever he wanted — though the studio did give him some notes when they got the first draft. They said, "It's too funny. It's too gay. And there's too much Jennifer Tilly." When he told me that, I thought, "How could there be too much Jennifer Tilly"? (Laughs).

SFBG *Did you have a hand in creating the "Jennifer Tilly" character?*
JT After *Bride of Chucky*, Don became one of my very best friends. When he said I was going to play myself in *Seed of Chucky*, I said, "Oh, you have to make me an over-the-hill, horrible, obnoxious diva." The studio was saying, "She's too unlikable. She's the protagonist, she should be likeable!" They didn't understand that we were sort of deconstructing the genre. But a lot of the lines that were in the movie, I actually came up with — like when Tiffany is dragging Jennifer Tilly's unconscious body, she goes, "Fuck, she's fat!" Which was something I just ad-libbed. There were a lot of lines about how my career was in the toilet, like the famous line "I'm an Oscar nominee, and now I'm fucking a puppet!" The only thing Don had me do that I didn't want to do was throw up in my purse. But I'm a pro. (Laughs.)
SFBG I heard that Don Mancini is planning a return-to-scary remake of *Child's Play* (1988). Are you involved in that?
JT There are a lot of rumors — they definitely have the go-ahead to make the next Chucky movie, and I think that was one of the ideas. The other idea was to continue the *Seed of Chucky* story, because people really like the character of (Chucky's child) Glen-Glenda. I honestly think we've come too far to turn back now. (Laughs.) I think the idea behind the remake is that we have so many more special effects, so you could do it so much more realistically. But I don't think a good horror movie is about having the most brilliant special effects. It's in the writing and the presentation and the acting.

Also, I just think the direction that Chucky is going — I've made over 60 movies, but *everywhere* I go, the No. 1 movie that people know me from is *Bride of Chucky*. I go to foreign countries where they don't know any English at all, and they point at me and yell *"Bride of Chucky!"* And Don conceived *Seed of Chucky* as being a cross between *Sunset Boulevard* (1950) and *Ordinary People* (1980) — it's not just a slasher film. There's something for everybody! **(Cheryl Eddy)**

WHEN CHUCKY MEETS PEACHES CHRIST
Sat/12, 8 p.m., $20
Victoria Theatre
2961 16th St., SF
www.peacheschrist.com



Flush with tips

A look at the world of the 21st-century bathroom attendant

By Ryan Prendiville
culture@sfbg.com

CULTURE I floated drunkenly into the second-story bathroom at 1015 Folsom. It's a tiny affair, and my head was just enough obscured to make navigating past the waiting bodies a sure difficulty. I did my business and realized that the man that I had squeezed by, near the sink, wasn't another patron, but some sort of bathroom attendant. In my inebriated state, it appeared to be an elaborate joke.

He was Latino, wearing a nice suit, and stood in the narrow space between the sink and one of the three urinals, his back against the middle pissoir. He had a mountain of curiosities piled over the sink, and a towel for drying hands draped over one arm.

"Have you worked here long?" I asked.

He shook his head. No. Just a little while.

"Do you keep your tips?"

No. He shook his head again, indicating that there was some sort of split. Reluctantly using the towel, I thanked him and dropped a Washington into the tip jar.

Somewhere, after more French techno, I drifted off to sleep. When I awoke, I wondered, had that really happened? Had I dreamt it? Had I hallucinated?

I sent 1015 Folsom an e-mail inquiring about the attendant. Apparently it was true. Barnaby May, who describes himself as a seven-year veteran of the nightclub scene, took credit for the hookup. He felt that something was lacking from 1015, that it would be better to have a bathroom attendant than not. He put me in contact with Shaun Fausz, who runs a company called Refreshus, which trains and supplies bathroom attendants.

According to Fausz, the service is tailored to appeal to a lackluster economy: it costs the clubs nothing. "Clubs would rather have a free service than have to repaint every few months and replace a trashed sink," Fausz says. Which makes good sense in a city where one of the dominant aesthetics of the nightlife is a sort of high-class posturing that can quickly be ruined by a Magic Marker. Other clubs have resorted to taunting taggers. Look how fucked up our bathroom is, the Rickshaw Stop seems to say, what else can you do? Put up another sticker? The Independent has painted its water closets black to nullify vandalism.

Bathroom attendants from Refreshus act as security, whether they're at a nightclub, like 1015, or at a strip club, like the Century Club, where one of Refeshus' longest standing employees, Gary Lawton, has worked for nine months. Lawton says it's "a good public service," although he never imagined performing it. Positioned in the bathroom, he's able to monitor illicit behavior. "As you hear the snorting, you know what's going on and you just let them know that they have to take it outside," he says. "Or they'll approach me and ask me if its cool, and I'll just inform them that it's zero tolerance, as well as alcohol, because there's no drinking with full nudity."

This was news to me. (My Catholic upbringing and feminist programming at university makes it impossible to attend a "gentleman's club.") If a club includes full nudity, and not just topless dancing, alcohol is verboten. "Our beloved senator is responsible for that, Dianne Feinstein." says Lawton. "It doesn't make any sense — I mean that's what security is for. If you see someone being belligerent, you just tell them to go get some fresh air or something."

Lawton, who looks like he could be a bouncer, doesn't necessarily tell people he's a bathroom attendant as much as "a member of security, who's stationed in the bathroom." But no embarrassment shows when he discusses the details. He loves his work, where he gets to act as liaison, recommending girls to patrons and occasionally getting a peek himself. He gets to meet people from all over, and show them a piece of the world that he never glimpsed before being at the Century. "It's something I can't explain," he says. "You know you're stuck in the bathroom, and then you see them doing something like 'School Girl Night.' It's wild. Like nothing I've ever seen before. It's just amazing every time I get out there. They have several girls who actually lift their legs up and climb all the way to the ceiling. It's like being at the circus, but they're stripping."



Bathroom attendant Gary Lawton on one facet of the job: "As you hear the snorting, you know what's going on and you just let them know that they have to take it outside." | PHOTO BY SHAUN FAUSZ

It's an experience that, to put it simply, Lawton is generally priced out of, a world where "private dances" can cost upwards of $100. In terms of straightforward class, Lawton has no shortage — he's a polite man who chooses his words with the precision of someone who makes a living speaking to people — but if we're talking economics, he's low on the ladder. Once or twice before meeting me at the Barbary Coast coffee shop off Market Street, Lawton had to drop appointments at the last minute, his housing situation in tumult. Truth is he's on General Assistance, in the shelter system, and shared tips from a few nights work a week aren't enough to get over.

The income for a bathroom attendant, the flow of tips, breaks down across class lines as well as cultural ones. In Lawton's experience, middle- to upper-class white men tip well. With African American or Indian men, he doesn't count on tips. In some ways, bathroom attendants perform an obsolete service that only older generations know how to handle. (Think of the bathroom attendants at Bimbo's, and that club's retro style.)

Fausz has his own observations: "European people don't tip. They don't have tipping over in Europe. Women don't tip as often — they like to let the guys pay for everything when they go out." To my knowledge, Refreshus doesn't have female attendants.

While Lawton can't enforce any specific prices, he sometimes has to step in, politely explaining that the service isn't complimentary. "Everyone under 32, they're oblivious," he says. "They come in and see the candy and go, 'Oh, it's free.' And you have to remind them that, no, this is a service. But you don't force any prices. Like I'll have a jar with a $5 bill and I'll just let them use their own discretion, just remind them that the colognes are usually this amount because it's expensive and I have to pay for all that. You just make them feel comfortable and let them know that even though it's complimentary, this is how I make a living. I'm responsible for all this. Because they think the club provides the service."

A lot of this has to do with exposure. While a number of clubs — Vessel, Harlot, Trigger — reportedly have similar services, bathroom attendants aren't common. Lawton had never encountered one before landing his job, just seen them on TV, and he describes the position as obsolete. "Each generation wants their own type of representation," he says. "So naturally anything they think of as obsolete just doesn't apply to them." At the same time, Lawton acknowledges that a genuine amount of surprise plays in his favor, and patrons admire that the service is still on offer.

Whether bathroom attendant work at the nightclubs provides enough income is unclear. In a place where people pack singles, like the strip clubs, the tips are expected to flow more freely. That's fine with Lawton, who doesn't like the more amphetamine-infused nightclub culture as much, having had close family members ruin their life over addiction.

Fausz has seen turnover, most often when attendants steal or are headhunted by clubs. Some just aren't a good fit ,or can't work in the environment, or can't hold the right amount of conversation. (The attendant I met at the beginning of this piece no longer works for Fausz.) But there are people willing to work for Refreshus wherever the opportunity arises. On a recent night I ran into Russ, a lean fellow in a sharp jacket stationed in the more luxurious main bathroom at 1015 Folsom. He described the job as "a good way to supplement my income," adding "I'm a personal trainer."

Fausz wants to fit bathroom attendants into more of the city's nightclubs, even if an event tends to draw a crowd for whom a bathroom attendant is an obscure novelty. He puts it simply: "I'm kind of training the next generation of people to tip." SFBG

Free at last?

Mistah FAB finally gets airplay on KMEL — but will the station play the Bay?

By Garrett Caples
arts@sfbg.com

MUSIC Deep in East Oakland, in the 80s blocks of MacArthur Boulevard, I arrive at the locked door of a hole-in-the-wall barbershop. A handwritten sign says "closed for a private appointment," but I knock anyway and gain admittance. Inside, Mistah FAB, a.k.a. the Prince of the Bay, lounges in the chair, getting a mural of a crown and the Bay Bridge shaved onto the back of his head. It's a very hip-hop 'do, befitting his present mood. For the occasion of our interview, in part, is his new release, an Internet mixtape of all-original music called *I Found My Backpack*. As the title suggests, it's a return to his roots, FAB's most straight-up hip-hop project since his pre-hyphy debut, *Nig-Latin* (Straight Hits, 2003).

"I wanted to start off this year with that vibe," FAB says, over the low buzz of the clippers. "I went into the music I made before I had any success, music that made me happy."

To be sure, 2010 was a difficult year for FAB. Not only did he have his first child, a daughter, but his mother ("my best friend," he calls her) died of cancer, leaving him with no parents just as he became one. (His father, as chronicled on his breakthrough album, *Son of a Pimp* [Thizz, 2005], died of AIDS when FAB was 12.) FAB's closest cousin also passed away, while his older brother — after a lifetime in and out of institutions — was sentenced to life in prison.

"A party song — that can't express my pain," FAB says. "I'm not going to ignore it because when you ignore it, it only grows more. I want to allow people to see the stresses and the pain that I go through."

For someone who emerged during the Bay's hedonistic hyphy era, FAB has had more than his share of stress. For the past three-and-a-half years, he's been signed to Atlantic Records, which never released his projected album, *Da Yellow Bus Ryder*. Meanwhile, thanks to a dispute with KMEL's former managing director, Big Von Johnson, FAB got no local radio play from the station since 2006, even when he was on Snoop Dogg's 2008 hit "Life of Da Party," which reached No. 14 on Billboard's rap charts. Finally, as its most conspicuous proponent, FAB was hit hard by the backlash against hyphy that flared up in 2007.

Any of the above qualify as a career-killer, but FAB has refused to surrender, and his persistence is paying off. He's finally negotiated an end to his contract with Atlantic, and plans to sign with L.A. Laker Ron Artest's Tru Warrior label to release a full-blown album, *Liberty Forever*, later this year. His versatility has allowed him to reinvent himself even as he defiantly claims hyphy on *Backpack*'s Droop-E-produced opener, "Blame Me."

"People treated hyphy like it was witchcraft," FAB laughs. "Like when the townspeople came to hunt for everybody who'd been involved, and everybody was like, 'No! I did nothing hyphy! I never wore stunna shades!' But I'm not ashamed of anything we done then. I had to get it off my chest because I wanted people to realize how fake they were being."

Most significantly, FAB is being broadcast again by KMEL. *Backpack*'s hip-hop vibe aside, he hasn't renounced his commercial ambitions. A new single, "She Don't Belong to Me," featuring Universal Records R&B crooner London, has recently begun getting spins, following a regime change at the station; program director Stacy Cunningham was fired last year, while Johnson, though still a DJ, is no longer manager, replaced by assistant program director Kenard Karter.

"If you go around the country and hear Rick Ross, T-Pain, Lupe Fiasco shout out Mistah FAB, then it's odd that you're not playing him on the radio station you control," FAB points out. "But [Karter] is about change and giving artists such as myself a fair shot. He reached out to me a few weeks ago, and they've been playing my new record here and there, which is better than never there."



Mistah Fab: "People treated hyphy like it was witchcraft. Like when the townspeople came to hunt for everybody who'd been involved, and everybody was like, 'No! I did nothing hyphy! I never wore stunna shades!'" | PHOTO BY PHIL EMERSON

This development potentially goes beyond FAB to the entire Bay, whose artists are seldom represented on Clear Channel-owned KMEL. But is Karter really about change? In an e-mail interview two weeks ago, he acknowledged that he hopes to increase airplay for local artists. But when asked what's preventing it, he was inconclusive at best. "Its all about the music," he wrote. "Quality, mass appeal music that garners passion is the standard for KMEL."

This is the same line KMEL has pushed for years, implying that Bay Area artists are at fault for not making quality music. For a concrete example of an artist meeting his criteria, I asked about J-Stalin. Stalin has one of the most passionate followings in Oakland; I hear his music slappin' in passing cars, on BART, even in the elevator in my apartment building. Yet KMEL put nothing in rotation from last year's *The Prenuptial Agreement* (SMC, 2010), which debuted at No. 1 on Rasputin's rap chart.

"I can't comment," Karter wrote, regarding Stalin. "I don't know much about him."

When I asked about FAB, Karter stopped replying, refusing to confirm even meeting with him. I can't say for sure why, though I imagine his reluctance to discuss FAB stems from not wanting to acknowledge the ban in the first place.

I don't want to criticize Karter. I'm thrilled he's playing FAB, and he deserves some time to show and prove. But the Bay needs the radio. Radio made FAB a star back in 2005 when KMEL was banging "Super Sic Wid It," while his later lack of airplay gave Atlantic cold feet about releasing his album. With his current single, FAB is merely testing the waters; he has an arsenal of bigger singles to release — if the radio will play them.

"I have crazy records people would be amazed by," FAB says. "Records with T-Pain, Snoop Dogg, Talib Kweli, one with Rick Ross and Jadakiss over a Justus League beat — you know, just playing the power names, like, look what I been doing over the years. So if they give this a run, they gonna love what I have in store for them." SFBG

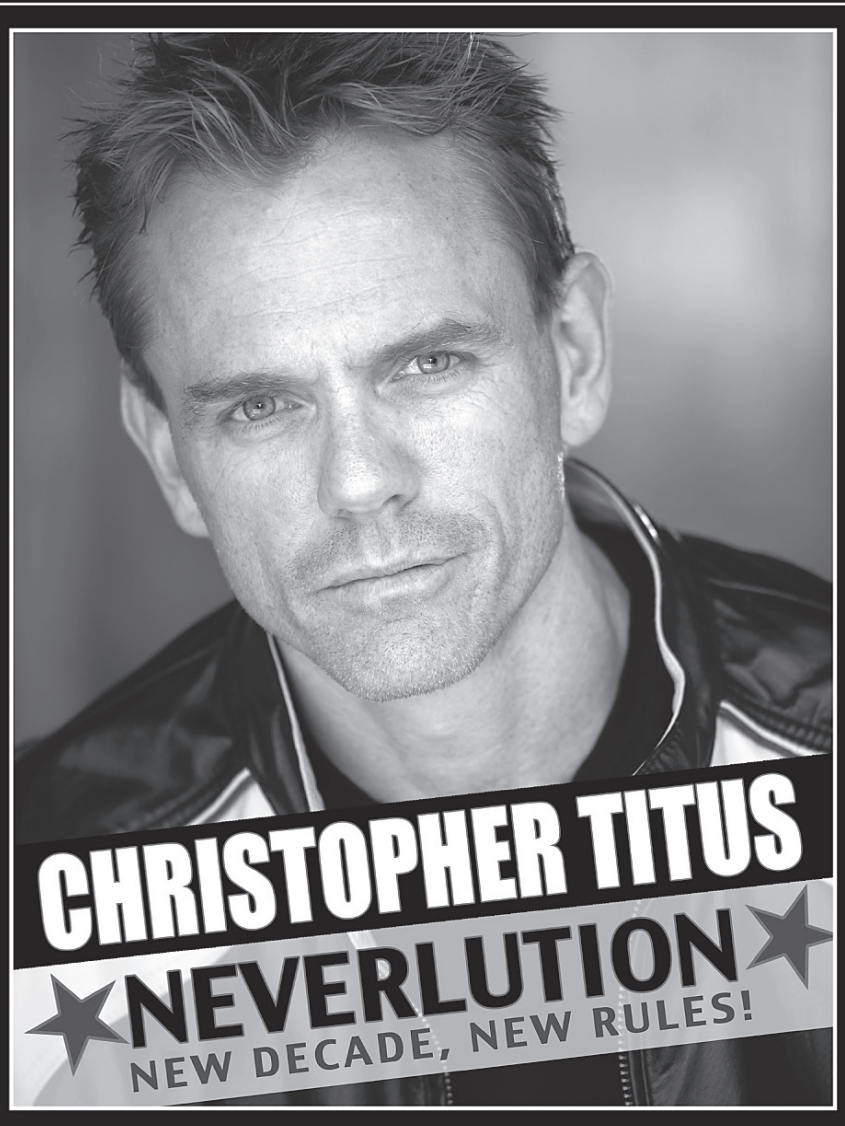
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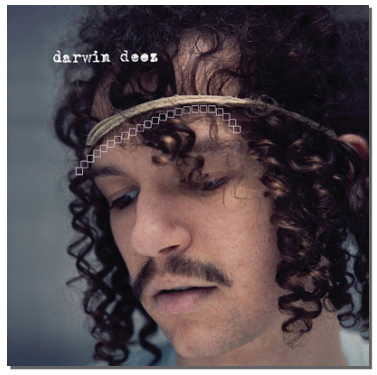
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PLAYLIST: JOHNNY RAY HUSTON



DARWIN DEEZ
Darwin Deez
(Lucky Number)

Phoenix is the most obvious reference for Darwin Deez's crisp, clean, and commercial tunefulness, with occasional traces of El Guincho. (I'd hazard a guess that both Phoenix and Darwin Deez are influenced by the light beauty of Lô Borges.) My favorite aspect of lead member Darwin Smith's songwriting and recording is the melodicism of his guitar sound — counter-melodic grace notes whirligig through the air on songs like "Deep Sea Divers," "The City," "Up in the Clouds," and "Bad Space." His lyrics and look are way too precious for my taste, but I might succumb with the repeated listens the songs here attract.



DEMDIKE STARE
Triptych
(Modern Love)

There is the fraud that is witch house, and then there is the musical spell cast by Demdike Stare, a duo that takes its name from 17th century accused witch Elizabeth Southerns. *Tryptych* gathers three near-LP-length EPs, and its highlights are numerous. While *Liberation Through Hearing* delivers on the title's promise, my pick of the trio might be *Voices of Dust,* thanks to the swelling charge "Black Sun," the frenetic "Hashshashin Chant," and the seductive dirge "A Tale of Sand." European cult horror film aficionado Johnny Redman's unofficial YouTube videos for a few of these tracks are worth a look-see, but the best of them conjure pictures on their own.

FOREST SWORDS
Dagger Paths E.P.
(No Pain in Pop/Olde English Spelling Bee)

High on the "Ideas I Wish I Had" list is Forest Swords' cover of Aaliyah's "If Your Girl Only Knew." The group's M. Barnes taps into the recessive, dark, near-ghostly quality of the original — one reason why Aaliyah was a unique pop phenomenon — and slows it down to near-Gothic stasis, while adding another twist to the original lyric's romantic intrigue by flipping the gender of the vocalist. The rest of *Dagger Paths* dwells in similar sonic caves.

CATHERINE CHRISTER HENNIX
The Electric Harpsichord
(Die Schactel)

Enter the 25-minute wave of drone, as magnetically enigmatic as *2001: A Space Odyssey's* monolith. Recorded in 1976 on a Yamaha keyboard set to harpsichord and making uncanny use of tape delay, this is devotional music on the level of Alice Coltrane's zeniths, though more austere and perhaps foreboding.



PREFAB SPROUT
Let's Change the World With Music
(Tompkins Square)

It's always a blissful pleasure to hear music by one of the late-20th century's greatest pop songwriters, Paddy McAloon, who honored and even eclipsed the spirits of Elvis, Moondog, and ABBA on his masterwork, 1989's *Jordan: The Comeback*. It's a tragedy that a composer and vocalist of such unashamed purity has been stricken with Ménière's disease. In the tradition of 1989's *Protest Songs*, this is a remastered version of a previously-unreleased collection of demos, dating from 1992. It presents romantic music as religion, and for an atheist or agnostic or unsparing anti-sentimentalist, its Christian fervor can be off-putting. But the loveliest moments — "God Watch Over You," "Music is a Princess," "Angel of Love" — are the stuff of conversion, like Paul McCartney with greater melodicism and integrity. SFBG



Conventioneers John C. Reilly, Ed Helms, and Isiah Whitlock Jr. turn on the smarm in *Cedar Rapids*.
PHOTO BY ZADE ROSENTHAL

Beige to the bone

Direct from Sundance: Midwest office comedy *Cedar Rapids*

By Kimberly Chun
arts@sfbg.com

FILM What if *The 40 Year Old Virgin* (2005) got so *Parks and Rec*'d at *The Office* party that he ended up with a killer *Hangover* (2009)? What then, huh? Just maybe the morning-after baby would be *Cedar Rapids* — named for the determinedly downtempo, unpretentious Iowa city where the smell of cooked oats hung in the air and students from nearby Iowa City, like yours truly, communed regularly at the local arena to bang head to big boys like Metallica. Sweet. And likewise director Miguel Arteta (2009's *Youth in Revolt*) wrings sweet-natured chuckles from his banal, intensely beige wall-to-wall convention center biosphere, spurring such ponderings as, should John C. Reilly snatch comedy's real-guy MVP tiara away from Seth Rogen (Reilly would never pull a *Green Hornet* on us, would he)? Is this the every-bro coming-of-ager that last year's *Due Date* wanted to be before stumbling on its own smugness?

Consider Tim Lippe (Ed Helms of *The Hangover*), the polar opposite of George Clooney's ultracompetent, complacent ax-wielder in *Up in the Air* (2009). He's the naive manchild-cum-corporate wannabe who's never been on a plane, much less partied with the competition. Lippe never quite graduated from Timmyville into adulthood: he's banging his seventh-grade teacher (Sigourney Weaver) and still working at the small-town insurance company in Brown Valley, Wis., that took him on as a teenaged file clerk when his mother passed.

So when his insurance company's star employee perishes in an auto-erotic asphyxiation accident, it's up to Lippe to hold onto his firm's two-star rating — bestowed on upstanding insurance peddlers with good Christian values — and make its case at an annual convention in Cedar Rapids. Life conspires against him, however, and despite his heartfelt belief in insurance as a heroic profession, Lippe immediately gets sucked into the oh-so-distracting drama — in the form of playful playa Joan (Anne Heche); buttoned-up roommate Ronald, whose sole guilty pleasure seems to be *The Wire* (Isiah Whitlock Jr. of *The Wire*); and the dangerously subversive "Deanzie" Ziegler (John C. Reilly), whom our naif is warned against as a no-good poacher.

Temptations lie around every PowerPoint and potato skin: be it bribery in the presidential suite, cream sherry debauchery in the atrium pool, crack pipes at sketched-out farm parties, or hot convention sex. As Deanzie warns Lippe's Candide, "I've got tiger scratches all over my back. If you want to survive in this business, you gotta daaance with the tiger." How do you do that? Cue lewd, boozy undulations — a pot-belly lightly bouncing in the air-conditioned breeze. "You've got to show him a little teat."

Fortunately Arteta shows us plenty of that, equipped with a script by Wisconsin native Phil Johnston, written for Helms — and the latter does not disappoint. If *The Hangover*'s "Dr. Douchebag" didn't win over comedy fans, then his all-in, affectionate portrayal of a man with a child in his eyes might, even while Reilly threatens to steal the show with his troublemaking party/fire-starter, the sad-eyed life of the office who's loathed by the boss.

He, too, has a place amid *Cedar Rapids*' stalwart brownness, and face it, the '10s are shaping up to be pretty darn brown. Camel is chic, wood-grain is the freak, tea parties are geek, and the reality of hum-drum office-park Carell culture has come to look kind of sexy from across a crowded recession, after such widespread unemployment. It follows that the blandest towns become the sites of transformation; the smallest victories for the most conventional of conventioneers, the stuff of authentically feel-good comedy. *Cedar Rapids* may poke fun at the flyover states, but it pledges allegiance to those denizens' essential decency. **SFBG**

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House rules: Bruce Norris' excoriating comedy *Clybourne Park* uncovers the faultlines in an all-white Chicago neighborhood.
PHOTO BY ERIK TOMASSON

Words, words, words

Bruce Norris's scathingly funny *Clybourne Park* does not fall on deaf ears

By Robert Avila
arts@sfbg.com

THEATER Gentrifying neighborhoods and colonial-imperialist wars are not the same thing, but they can be related, just as surely as racism and class are usually heavy in the mix of each. Words, meanwhile, can be repositories of rationalizing for ideology and denial. That some words are highly coded, others relative, and still others just off-limits is a truth made excellent use of in Bruce Norris' *Clybourne Park*, a scathing yet illuminating comedy of race, integration, and gentrification against the distant echo of American foreign wars. It gets a sharp and engaging West Coast premiere in American Conservatory Theater's current production, helmed with cool precision by Cal Shakes artistic director Jonathan Moscone.



An inspired riff on *A Raisin in the Sun*, Lorraine Hansberry's seminal 1959 drama about a black family moving into Chicago's all-white Clybourne Park neighborhood, Norris' play unfolds on either side of that story: its two acts contrast two distinct but entwined periods in the same house where *Raisin* is set. Act One takes place in 1959, just before the arrival of Hansberry's Younger family, as middle-aged couple Russ (Anthony Fusco) and Bev (René Augesen) prepare to move out of their two-story home (a respectable abode impressively rendered by scenic designer Ralph Funicello) and their once-cozy white community.

Bev, powered by oodles of chattering neurotic energy, is assisted with packing by her African American housekeeper, the stoically suffering yet ever-tactful Francine (a sharp Omozé Idehenre). Bev is a kind of archetype of 1950s feminine mystique (made wholly human and achingly sympathetic in Augesen's admirably layered performance), but her nervousness seems especially heightened around her husband (played with a coiled, edgy vacancy by Fusco), whose strange pajama-clad listlessness is our first indication that something is not right.

Sure enough, as others drop by — Bev's minister, Jim (Manoel Felciano); Francine's easygoing husband, Albert (Gregory Wallace); the neighborhood association's Karl (Richard Thieriot), and his pregnant and deaf wife, Betsy (Emily Kitchens) — we that learn the couple's son has died. A Korean War vet implicated in an atrocity, Kenneth committed suicide upstairs two years earlier. In an unexpected twist on what would become "white flight," the grief and isolation the couple felt as a result have left them desperate to escape a now stifling white middle-class circle.

But the more pressing issue turns out to be the black family who will be moving in. Karl is bent on preventing the home going to the Youngers, and he is of course backed up by the minister, who opens a painfully awkward (and hilarious) line of questioning directed at Francine and Albert, as if to prove everybody is happiest remaining with "their own kind." Russ, stewing with resentment for the community that ostracized his family after their tragedy, refuses to entertain the idea of reversing a sale that has already gone through. He begins swearing openly at Jim and Karl. Karl objects to the rough language even as his smiling persistence comes to seem increasingly obscene. (In both acts, the attempt to police words becomes tantamount to the struggle to police physical space and social hierarchies of power.)

In the second act, we revisit the house 50 years later as the neighborhood transitions from a poor, crime-ridden black area into a gentrifying, deceptively "harmonious" enclave of "postracial" liberals. By now, Norris (an actor-playwright who has excelled at such discomforting excavations of white middle-class hypocrisy in darkly funny plays like 2002's *Purple Heart* and 2004's *The Pain and the Itch*) has established a network of relationships and themes that reverberate down to the present. Passing remarks in one era, such as race-coded references to "skiing," and even specific lines of dialogue, now come up again in slightly changed contexts, producing meaningful echoes almost no one will grasp but us.

Amid the incessant talking of Norris' self-styled "progressive" whites, it's clear that what these people are capable of hearing is both limited and over-determined by their position at the top of the social ladder. The addition of a deaf character in act one is a nice touch: what can be heard turns out to depend much more on social categories than on physical attributes. It's the basis for an excruciating, truth-telling humor Norris deploys to perfection throughout.

When the laughter dies out, there's still one final scene to go, overlaying past and present in a brief, sad séance of buried pain. At its core, handyman Dan (Fusco) reads words of despair and isolation from a not-so-distant past, framed by another period of social dislocation and yet another foreign war. Cutting across the mix of confused noises about family, community, race, and respect, he alone listens and weeps. SFBG

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John Vanderslice (pictured with Minna Choi) on Tiny Telephone's new "B Room": "We wanted to give bands a low-cost option to record on a tape machine, on a real console with microphones, in a space where they can make as much noise as they want."

JOHN AND MINNA PHOTO BY AUTUMN DE WILDE

Where the Magik happens

A trip with John Vanderslice and Minna Choi into the land of Tiny Telephone

By Jen Verzosa
arts@sfbg.com

MUSIC Because of the rusty pieces of corrugated sheet metal crudely affixed to its exterior, I almost mistake Tiny Telephone, a recording studio, for a very large, dilapidated storage unit. But on a brick-red door, alphabet letter magnets spell out "tiny," and only bits of dried glue and fragments of "telephone" remain. This must be it.

Through the door, a two-wall art installation made of reclaimed redwood (by resident artist Claire Mack) in the lounge/kitchen area catches my eye. I've seen pictures of it on the studio's website. This *is* it. It's easy to imagine Death Cab For Cutie or San Francisco songstress Thao drinking beer, shooting the shit, and jamming in this room.

Once I plop down on the couch, pop-folk icon John Vanderslice, owner and manager of Tiny Telephone, pulls up a chair. Minna Choi, the artistic director of Magik*Magik Orchestra, the studio's official house orchestra, takes a seat on a tan area rug.

"It's probably like how everyone feels when you're from San Francisco and you move to the East Coast and there are no good taquerias," Vanderslice says, laughing, when I ask him about the history of Tiny Telephone. "I was in a small local band," he elaborates. "We wanted to make a record. We toured every local studio. It was like there were only either rehearsal places with garbage on the floor, or posh, unaffordable, hardwood-floor, uptight-owner situations. There was nothing in the middle."

In September 1997, Vanderslice opened Tiny Telephone to give independent musicians the opportunity to make affordable hi-fi recordings. Magik*Magik Orchestra entered the picture in 2008. "We wanted to simplify the process of incorporating classically-trained musicians into a nonclassical environment," Choi says. "So I e-mailed [John]."

"It was like genius!" Vanderslice blurts out.

Adding the orchestra to Tiny Telephone is in tandem with Vanderslice's evolution as an artist. On 2004's *Cellar Door* (Barsuk), he strayed from electric guitar and used acoustic guitar and keyboards. "[Electric guitars] really take up a lot of territory," he explains. "It's a little bit like a cock-block. [Keyboards] can sit in one area, and then you can put something directly above them and below them in the frequency spectrum, so there's plenty of room for, like, a French horn." This year's *White Wilderness* (Dead Oceans), finds Vanderslice's tenor accompanied by acoustic guitar and a 19-piece ensemble gleaned from Magik*Magik Orchestra's roughly 180-person membership.

"It's great to go in a different direction," Vanderslice says. "It's great to move on."

We all stand to start the tour. As I walk across the aqua blue floor, my hand grazes Fender amps that line the walkway to the main recording room. Inside, it's dimly lit. When Vanderslice flips a switch, a white deer head becomes illuminated — like a statue of an idol — by Christmas lights strung on a pump organ. In one breath, he enumerates some of the equipment that is available: 14 guitar amps, a Hammond b3, a grand piano, keyboards, an EMT reverb plate. The lexicon of music recording equipment is dizzying. Vanderslice points to the walls: "These are all untreated cedar panels. This is cotton batting." As we leave the room, he pauses to mention that the studio has been booked for more than 400 days in a row.

We climb a few rickety stairs to enter the control room, where we're joined by Ian Pellicci, Tiny Telephone's house engineer. With its UV meters, faders, and colored knobs, the room's Neve console, built in 1976 for the BBC in London, looks like a prop taken from the bridge of the original *Star Trek*'s *Enterprise.* This is the tape machine," says Choi. "I'm proud to say that I was here when they put all of the light bulbs in, then all of a sudden it came alive like Wall-E."

To encourage analog recording, Tiny Telephone provides free two-inch tape to clients. "Not that digital is terrible. But the technology has a ways to go," Pellicci says. "There's a greater dimension to the sound [of analog]."

Next we shuffle into the isolation room. "We're basically in an anechoic isolation room where people can do vocals, drums — " Vanderslice begins to explain. But with the room's door open, I can hear the raucous sounds of construction taking place down the hallway.

Next door, what once was an auto shop is being converted into a separate studio, a "B Room" Opening in June, the B Room will be set up as an arts nonprofit modeled after The Bay Bridged and 826 Valencia. Unlike Tiny Telephone, which costs $350 per day plus engineers, the B Room will cost $200 daily. "We wanted to give bands a low-cost option to record on a tape machine, on a real console with microphones, in a space where they can make as much noise as they want," says Vanderslice.

"With this other price point, [Vanderslice] is tapping into another group of bands and artists," Choi adds. "There are probably so many diamonds in the rough — crazy talent waiting to be discovered."

As the tour winds down, Vanderslice shares his vision of Tiny Telephone and the B Room: "We're going to put a picnic table outside, a basketball hoop — we're going to build community. And that's what it's all about." SFBG

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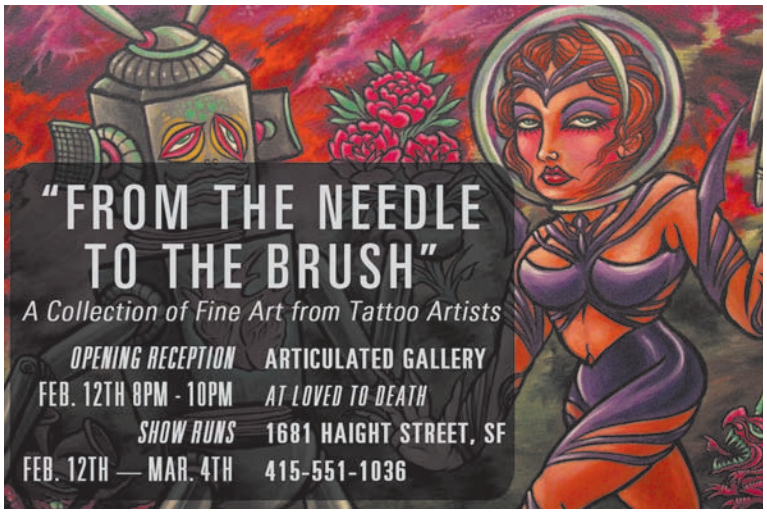
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Sunday, March 6, 2PM
Gould Theater, Legion of Honor

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Wednesday, March 16, 7:30PM
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GO HOME
BEN GOLDBERG, ELLERY ESKELIN, CHARLIE HUNTER, SCOTT AMENDOLA
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YBCA Forum

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Saturday, March 19, 8PM
YBCA Forum

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Sunday, March 20, 7PM
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Thursday, March 24, 7:30PM
SF Conservatory of Music

ADAM THEIS & THE JAZZ MAFIA STRING QUARTET
Friday, March 25, 8PM
Swedish American Hall

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Saturday, March 26, 7PM & 9PM
Palace of Fine Arts Theatre

IRMA THOMAS
Sunday, March 27, 7PM
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Saturday, April 2, 8PM
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MADELEINE PEYROUX
Friday, April 8, 8PM
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Sunday, April 10, 7PM
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DR. LONNIE SMITH
BARBARA DENNERLEIN
Friday, April 15, 8PM
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DAFNIS PRIETO, KOKAYI & JASON LINDNER
Saturday, April 16, 8PM
Swedish American Hall

ELLIS MARSALIS
Sunday, April 17, 7PM
Herbst Theatre

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Friday, April 22, 8PM
Davies Symphony Hall

BUDDY GUY
JOHN NÉMETH
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Saturday, April 23, 8PM

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Friday, April 29, 8PM
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Sunday, May 1, 2PM
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Friday, May 6, 8PM
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RAVI SHANKAR
ANOUSHKA SHANKAR
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LIONEL LOUEKE TRIO
YBCA Forum
Friday, May 20, 8PM

ELIANE ELIAS (SFJAZZ MEMBERS ONLY)
Saturday, May 21, 8PM
YBCA Forum

AMBROSE AKINMUSIRE
Sunday, May 22, 7PM
YBCA Forum

RICKIE LEE JONES
Friday, May 27, 8PM
Davies Symphony Hall

TONY BENNETT
Saturday, May 28, 8PM
Davies Symphony Hall

STEVE TYRELL
Herbst Theatre
Friday, June 3, 8PM

ROVA SAXOPHONE QRT.
33 1/3 WITH DJ OLIVE & DJ P-LOVE
Saturday, June 4, 8PM
Swedish American Hall

LEE RITENOUR
Sunday, June 5, 7PM
Herbst Theatre

A NIGHT IN TREME
REBIRTH BRASS BAND
KERMIT RUFFINS
DONALD HARRISON
BIG SAM WILLIAMS
DR. MICHAEL WHITE
Friday, June 10, 8PM
Davies Symphony Hall

YOUSSOU N'DOUR
ANGELIQUE KIDJO
Friday, June 17, 8PM
Paramount Theatre, Oakland

NIKKI YANOFSKY
Saturday, June 18, 8PM
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JAZZ AT LINCOLN CENTER ORCHESTRA WITH
WYNTON MARSALIS
Sunday, June 19, 8PM
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Sunday, June 19, 7PM
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COMMERCIAL, FREE: JOSE LUIS PARDO, A.K.A. DJ AFRO, DISHES ON 20 YEARS WITH LOS AMIGOS INVISBLES AND HIS SOLO DEBUT

MUSIC For a band with some of the horniest lyrics around, the members of Los Amigos Invisibles have remained remarkably faithful to one another. They've been together since the early 1990s, when they were teenagers rebelling against the goth- and rock-dominated Caracas music scene. It was then that these six amigos set out to make music with one purpose: to make people lose their shit on the dance floor. And 20 years later, they show no signs of being tardy for the party. We caught up with the group's guitarist and main songwriter, Jose Luis Pardo, just after both he and Los Amigos Invisibles had released new albums.

SFBG *A few weeks ago you guys released the seventh Los Amigos Invisibles studio album,* Not So Commercial *(Nacional Records), which is a follow-up to 2009's Latin Grammy-winning* Commercial.
JOSE LUIS PARDO/DJ AFRO Yeah it's like a spin-off. Our intention with *Commercial* was to create an accessible pop album. But at the end we had all these extra tracks that were more trippy and not so pop. So we brought the idea of putting out an EP to Nacional Records and they were totally into it.

SFBG *Did you have any clue when Los Amigos Invisibles first got together that it would be this kind of journey?*
JLP Absolutely not. We were just having fun. But this year we're turning 20, which is a miracle!


PHOTO BY FRAN BEAUFRAND

SFBG *It's almost unheard of that a band would stick together for that long and not take a break somewhere along the line.*
JLP I know, I know, it's crazy. We love it! But we're old now, we don't have that much hair anymore …

SFBG *You still have a lot of hair, you're DJ Afro after all!*
JLP Ha, that's right! We still love playing together. We don't take it for granted. We were just an underground band in Caracas when David Byrne found us. After he put us on Luaka Bop we started touring the states. Our first plan was to move to San Francisco. But because the label was in New York City, we moved there and it's been great. That was 2001, so we've been in the States for 10 years. We like it here!

SFBG *And NYC's winter isn't cramping your tropical style?*
JLP Not really. We go home to Venezuela on the holidays to get our beach fix.

SFBG *Since you're the principal songwriter of Los Amigos Invisibles, Julio Briceño (Los Amigos's lead singer) has been your de facto muse for the past 20 years. He's got that amazing machismo shtick when he's performing. Just curious, is that a persona he takes on for the stage? Is it like his "Sasha Fierce," or is that just who he is?*
JLP It's a little bit of both. He's got a lot of charisma, but it's kind of weird when people approach him off-stage because he can be shy and reserved too.

SFBG It must feel like you're married to him because you've been together for so long …
JLP Exactly. We haven't cheated on each other.

SFBG *But just a few days ago you released your first solo album,* Free *(Nacional Records), where you worked with several other singers …*
JLP Well, yes, Julio's been my friend and my brother for all these years. So it was a challenge to write for new people. It was a totally new experience. But getting out of my element was awesome. Right after we finished *Commercial* I wanted to keep recording. Before that I'd always done remixes and a lot of work on the Los Amigos albums, but the thought of doing my own album never crossed my mind. I don't like being the front man of anything. I like being part of a group. **(Mirissa Neff)**

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Real fiction

Jess Curtis craft a half-dozen-in-one dynamic and revealing *Dances*

By Rita Felciano
arts@sfbg.com

DANCE There is a guy in town named Jess Curtis who has the most gorgeous mop of white hair and a smile to match. His body is taut and muscular; it also shows signs of wear from working hard and probably playing hard. Curtis used to be part of the now-legendary Contraband, for a while the most radically inventive dance troupe in the country. Then he and his buddy Keith Hennessy took off for France where the ministry of culture — anybody listening at the NEA? — set up a special, nicely funded section for Circus Arts. This should have made red-blooded Americans recoil in horror. Instead it invigorated the two guys' ideas about performance and its role in society. Above all, they got in closer touch with their own bodies and how they wanted to use them.

Coming back, Curtis took off for Davis (Hennessy was to follow), the former agricultural college, now a production line for the Bay Area's starving dancers, who want to acquire (a wee bit of) wealth, wisdom, and perhaps a job in a university. A body-based, anarchical perspective, so integral to the critical theory thriving in academia, also generally opened a universe for dance, which for so long had been intellectually suspect because it had no "text" that could be studied, analyzed, and turned into a dissertation.

For Curtis, a socially committed artist since his Contraband days, who wants his work to at least chip away at the conflicts, prejudices, and histories that divide us, body-focused thinking was a good place to start. The body, after all, is all we have; it's our home and our hell. As artistic inspiration, the idea is not new. Take one look at Picasso, and you see a patriarchal guy obsessed with the human female body.

Along comes *Dances for Non/Fictional Bodies*, Jess Curtis/Gravity's two-hour extravaganza for six artists — Curtis, Claire Cunningham, Matthias Hermann, Jörg Muller, Maria Francesca Scaroni, and Bridge Markland — who keep shifting and revealing new sides of who they are or might be. It's a fun game to see how new individual "fictional bodies" pop up like corks from what sometimes is a morass of images and information. that in turn fatigue, delight, and surprise. This stripping away and putting on of new identities is often accomplished by changes in attire. (PhD dissertation, anyone?).



When he isn't interacting with rabbits, Jörg Muller is levitating in Jess Curtis's *Dances for Non/Fictional Bodies*.
PHOTO BY SVEN HAGOLANI

Dances lives off the talents of its protean performers. Mueller, who under his Red Riding Hood outfit hides a rabbit in his crotch (take that, Freud), levitates so that an object can scoot under his horizontally-stretched body. Curtis passes out philosophical treatises but creates another type of enlightenment by engaging in what amounts to a 20-mile stationary bike ride to illuminate a string of holiday lights. Scaroni dons a fat suit and dumpy clothes yet turns herself into an elegant roller skating virtuoso. She's also a karaoke singer and, with the help of Mueller, a cross-dresser.

My favorite chameleon, however, was Cunningham, whose dainty feet and delicate fingers use crutches as pincers. For much of the first half, she scoots around like a Roomba, busily rearranging props and — if I saw correctly — audience members. In the end, donning a red boxing outfit and sitting in a bathtub, she reveals herself as a soprano, delivering a respectable Bach aria.

For all its embrace of egalitarianism and plenitude, to the extent that *Dances* works it is because of the care and shape-shifting craft that these artists imposed on a rich mix of physical props, performance ideas, and individual talents. Like it or not, this is an elite collection of performers. During the post-show discussion, Curtis explained that artist-activist Guillermo Gómez-Peña, who was present, had been helpful with *Dances*' timing. It became quickly evident that Gómez-Peña does not want to be a consultant; he wants to join the circus. **SFBG**

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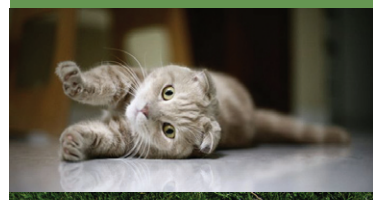
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An outdoor party spirals out of control in Carlos Reygadas' *Revolución* segment, *This Is My Kingdom* — a sly commentary on Mexico's class differences. | PHOTO COURTESY TAMASA DISTRIBUTION

Rise up and reflect

Omnibus film *Revolución* studies Mexico, 100 years post-revolution

By Kevin Langson
arts@sfbg.com

FILM A 10-part anthology film marking the 100th anniversary of the Mexican Revolution, *Revolución* derives most of its resonance from bits of Mexico's landscape and cultural identity rather than head-on treatments of the revolution and its ideals.

However, this should only be read as a shortcoming if one approaches the film anticipating overt political or nationalist engagement. Instead, as might be expected from independent-minded, festival-focused directors such as Fernando Eimbcke (2008's *Lake Tahoe*) and Carlos Reygadas (2007's *Silent Light*), these 10 short films by Mexico's most recognized directors and actors (Gael García Bernal and Diego Luna coproduced the entire project and directed segments) shape up in unexpected ways.

Taken as a whole, *Revolución* presents an ordinary, dignified, beautiful Mexico (in contrast to its increasingly violent image, courtesy of sensationalized news reports). Apropos to the diversity of the nation is the diversity of cinematic styles employed.

Patricia Riggen's *Beautiful and Beloved* is a heartfelt and comedic story of familial duty leading to a small revelation. When a second-generation immigrant has to sneak the corpse of her father across the border to fulfill his wishes of being buried in Mexico, she is initially resentful. But something in her changes amid the massive funeral procession when she engages with her dad's garrulous old pal. *Beautiful* offers one of the more conventional narratives in the film; it also includes the most direct references to the revolution and outlines an easily discernible conflict. Rodrigo García's *7th and Alvarado*, on the other hand, is a dreamlike juxtaposition of ordinary pedestrians and traditional horseback soldiers on the streets of a Hispanic area of Los Angeles.

Similarly, the three segments that portray celebrations in order to consider how the revolution is remembered today are all poignant yet quite distinctive from each other. Eimbcke's graceful *The Welcome Ceremony* opens the film on a quiet, observant note by depicting a taciturn tuba player preparing for a concert that never happens. Reygadas' *This is My Kingdom* is a vérité-style depiction of raucous outdoor activities that contrasts middle-class enjoyment with the rituals of the homeless who share the space. Rodrigo Pla's vision, *30/30*, may be *Revolución*'s most cynical — it explores the dissonance experienced by Mexican Revolutionary general Pancho Villa's grandson when he is both superficially honored and callously ignored at a centennial event. **SFBG**

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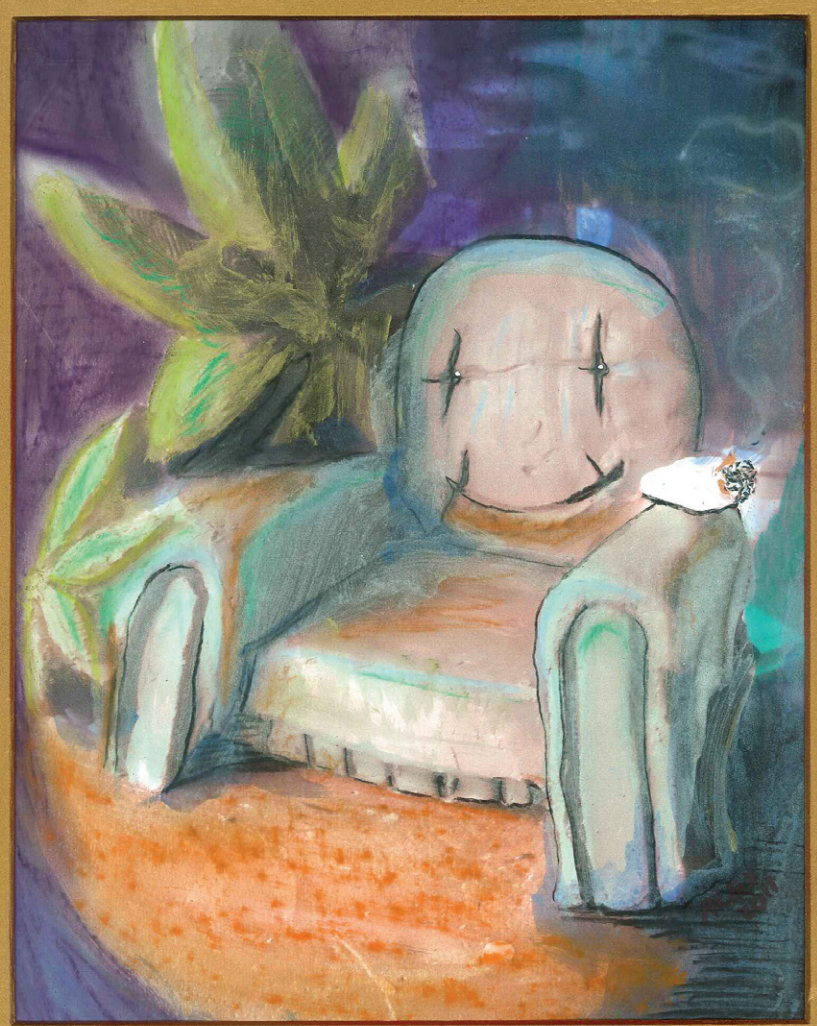
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Australian virtuoso guitarist Tommy Emmanuel plays the Palace of Fine Arts Fri/11-Sat/12.

Music listings are compiled by Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 9

ROCK/BLUES/HIP-HOP

Cradle of Filth, Nachmystium, Turisas, Daniel Lioneye Regency Ballroom. 8pm, $27.
Expendables, Hold Up, B Foundation, Mordor Slim's. 8pm, $24.
My Revolver, Rosa Grande, Days of High Adventure Elbo Room. 9pm, $6.
Oh Sees, Sic Alps Great American Music Hall. 8pm, $16. Benefit for the Coalition on Homelessness.
7 Orange ABC, Cash Pony, Maiden Lane Rickshaw Stop. 8pm, $10.
Al B. Sure! Yoshi's San Francisco. 8pm, $26.
Times of Grace, War Of Ages, Straight Line Stitch Bottom of the Hill. 8pm, $13.
Travis Johns-Liz Meredith Holiday Heart, Head-Head Hemlock Tavern. 9pm, $6.

JAZZ/NEW MUSIC

Cat's Corner with Christine and Nathan Savanna Jazz. 7:30pm, $5.
Dink Dink Dink, Gaucho, Michael Abraham Amnesia. 7pm, free.
Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, $10.
"Meridian Music: Composers in Performance" Meridian Gallery, 535 Powell, SF; www.meridiangallery.org. 7:30pm, $10. "Natural History" by dancer Heloise Gold and duo Gusty Winds May Exist.
Spaceheater Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.
Paula West and George Mesterhazy Quartet Rrazz Room. 8pm, $35.
DANCE CLUBS
Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Cannonball Beauty Bar. 10pm, free. Rock, indie, and nu-disco with DJ White Mike.
Hands Down! Bar on Church. 9pm, free. With DJs Claksaarb, Mykill, and guests spinning indie, electro, house, and bangers.
Jam Fresh Wednesdays Vessel, 85 Campton, SF; (415) 433-8585. 9:30pm, free. With DJs Slick D, Chris Clouse, Rich Era, Don Lynch, and more spinning top 40, mashups, hip hop, and remixes.
Mary-Go-Round Lookout, 3600 16th St, SF; (415) 431-0306. 10pm, $5. A weekly drag show with hosts Cookie Dough, Pollo Del Mar, and Suppositori Spelling.
No Room For Squares Som., 2925 16th St, SF; (415) 558-8521. 6-10pm, free. DJ Afrodite Shake spins jazz for happy hour.
Respect Wednesdays End Up. 10pm, $5. Rotating DJs Daddy Rolo, Young Fyah, Irie Dole, I-Vier, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.
Synchronize Il Pirata, 2007 16th St, SF; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.

THURSDAY 10

ROCK/BLUES/HIP-HOP

Badfish: A Tribute to Sublime, My Peoples, Impalers Independent. 8pm, $20.
Jefre Cantu-Ledesma, Higuma, Jon Porras Hemlock Tavern. 9pm, $6.
Expendables, Hold Up, B Foundation, Mordor Slim's. 8pm, $24.
Finntroll, Ensiferum, Rotten Sound, Barren Earth DNA Lounge. 7:30pm, $25.
Kegels, Dead Panic, Bombpops, Penny Dreadfuls Thee Parkside. 9pm, $6.
Nightwatchman, Jolie Holland, Jason Webley, Ryan Harvey and Lia Rose Bottom of the Hill. 8:30pm, $12-18. Benefit for Sarah Shourd's work to free Shane Bauer and Josh Fattal; visit www.freethehikers.org for more info.
Unauthorized Rolling Stones Biscuits and Blues. 8 and 10pm, $15.
Vir, Manatee, Wait.Think.Fast, Dandelion War Red Devil Lounge. 8pm, $6.
JAZZ/NEW MUSIC
Sheldon Forrest Savanna Jazz. 7:30pm, $5.
"Martha Wainwright Sings Piaf" Great American Music Hall. 8pm, $25.
Pete Escovedo Latin Jazz Orchestra with Sheila E. Yoshi's San Francisco. 8 and 10pm, $20-26.
Alex Pinto Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.
SF Jazz Hotplate Series Amnesia. 9pm.
Stompy Jones Top of the Mark. 7:30pm, $10.
Paula West and George Mesterhazy Quartet Rrazz Room. 8pm, $40.
FOLK/WORLD/COUNTRY
Peter Himmelman, Bonfires Café Du Nord. 8pm, $18.
Jeanne and Chuck Atlas Café. 8pm, free.
Kardash Red Poppy Art House. 7pm, $15.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, $5. DJs Pleasuremaker and Señor Oz spin Afrobeat, tropicália, electro, samba, and funk.
CakeMIX SF Wish, 1539 Folsom, SF; www.wishsf.com. 10pm, free. DJ Carey Kopp spinning funk, soul, and hip hop.
Caribbean Connection Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, $3. DJ Stevie B and guests spin reggae, soca, zouk, reggaetón, and more.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
Guilty Pleasures Gestalt, 3159 16th St, SF; (415) 560-0137. 9:30pm, free. DJ TophZilla, Rob Metal, DJ Stef, and Disco-D spin punk, metal, electro-funk, and 80s.
Jivin' Dirty Disco Butter, 354 11th St., SF; (415) 863-5964. 8pm, free. With DJs spinning disco, funk, and classics.
Kissing Booth Make-Out Room. 9pm, free. DJs Jory, Commodore 69, and more spinning indie dance, disco, 80's, and electro.
Mestiza Bollywood Café, 3376 19th St, SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data.
Motion Sickness Vertigo, 1160 Polk, SF; (415) 674-1278. 10pm, free. Genre-bending dance party with DJs Sneaky P, Public Frenemy, and D_Ro Cyclist.
Nachtmusik Presents Knockout. 9:30pm, $4. Dark, minimal electronic with DJs Omar, Josh, and Justin.
1984 Mighty. 9pm, $2. The long-running New Wave and 80s party has a new venue, featuring video DJs Mark Andrus, Don Lynch, and celebrity guests.
Peaches Skylark, 10pm, free. With an all female DJ line up featuring Deeandroid, Lady Fingaz, That Girl, and Umami spinning hip hop.
Popscene Rickshaw Stop. 9pm, $10. Emerging artist showcase with Mona, Lesands, and DJs Aaron Axelsen and Nako.

FRIDAY 11

ROCK/BLUES/HIP-HOP

Ryan Bingham and the Dead Horses, Silent Comedy, Liam Gerner Great American Music Hall. 9pm, $21.
"Captain Beefheart Symposium" Independent. 9pm, $20-50. Conducted by Gary Lucas.
Jarrod Gorbel, Mansions, John Thatcher Hotel Utah. 9pm, $12.
Grayceon, Worm Ouroboros, Hollow Mirrors Bottom of the Hill. 10pm, $12.
Meat Beat Manifesto, Not Breathing Red Devil Lounge. 9pm, $20.
Monophonics, Cambo and the Life, DJs Effective and Ism Rickshaw Stop. 9pm, $12.
Tainted Love, Private Idaho Bimbo's 365 Club. 9pm, $23.
Those Unknowns, Hounds and Harlots, Sydney Ducks Hemlock Tavern. 9:30pm, $6.
Tokyo Raid, Young Rapscallions, Paranoids Kimo's. 9pm, $8.
Trombone Shorty and Orleans Ave, Los Amigos Invisibles Fillmore. 9pm, $25.
Unauthorized Rolling Stones Biscuits and Blues. 8 and 10pm, $15.
Yoya, Greenhorse Amnesia. 8pm, $5.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, $10.
Tommy Emmanuel, Sels Cuerdas: Ezequiel and Martin Etcheverry Palace of Fine Arts, 3301 Lyon, SF; www.omniconcerts.com. 8pm, $41.
Hurd Ensemble Red Poppy Art House. 8pm, $15-20.
Pete Escovedo Latin Jazz Orchestra with Sheila E. Yoshi's San Francisco. 8 and 10pm, $24-28.
Karen Segal Savanna Jazz. 7:30pm, $8.
Paula West and George Mesterhazy Quartet Rrazz Room. 8pm, $45.

FOLK/WORLD/COUNTRY

Wiyos, Good Luck Thrift Store Outfit, Possum and Lester Slim's. 9pm, $15. Part of the San Francisco Bluegrass and Old Time Festival.
Zoyres Revolution Café, 3248 22nd St, SF; (415) 642-0474. 9pm, free.
DANCE CLUBS
Alcoholocaust Presents Riptide Tavern. 9pm, free. With DJ What's His Fuck and guests Micahel Beller and Brian Richards spinning old-

school punk rock and other gems.
Black Valentine's Masquerade Mighty. 10pm. Wear your anti-Valentine's best to this party with DJs Krafty Kuts, Ill Gates, Motion Potion, and more.
Blow Up DNA Lounge. 10pm, $20. Dance party with Jeffrey Paradise, Tenderloins, and Midnight Conspiracy.
DJ Mei Lwun Medjool, 2522 Mission, SF; (415) 550-0955. 10:30pm, $10.
Fo' Sho! Fridays Madrone Art Bar. 10pm, $5. DJs Kung Fu Chris and Makossa spin rare grooves, soul, funk, and hip-hop classics.
Fubar Fridays Butter, 354 11th St., SF; (415) 863-5964. 6pm, $5. With DJs spinning retro mashup remixes.
Good Life Fridays Apartment 24, 440 Broadway, SF; (415) 989-3434. 10pm, $10. With DJ Brian spinning hip hop, mashups, and top 40.
Heartical Roots Bollywood Café. 9pm, $5. Recession friendly reggae.
Hot Chocolate Milk. 9pm, $5. With DJs Big Fat Frog, Chardmo, DuseRock, and more spinning old and new school funk.
Indy Slash Amnesia. 10pm. With DJ Danny Slash.
Rockabilly Fridays Jay N Bee Club, 2736 20th St, SF; (415) 824-4190. 9pm, free. With DJs Rockin' Raul, Oakie Oran, Sergio Iglesias, and Tanoa "Samoa Boy" spinning 50s and 60s Doo Wop, Rockabilly, Bop, Jive, and more.
Smile! Knockout. 9pm, $7. Psych, soul, glam, bubblegum, and more with DJ Neil Martinson.
Some Thing Stud. 10pm, $7. VivvyAnne Forevermore, Glamamore, and DJ Down-E give you fierce drag shows and afterhours dancing.
Tim Burton Ball Café Du Nord. 8pm, $15. With Imaginary Daughter, Vernian Process, the Tiger Club, and swing lessons by Swing Goth.
Treat Em Right Elbo Room. 10pm, $5. Hip-hop, funk, and reggae with DJs Vinnie Esparza, B. Cause, and guest Roger Mas.
Vintage Orson, 508 Fourth St, SF; (415) 777-1508. 5:30-11pm, free. DJ TophOne and guest spin jazzy beats for cocktalians.

SATURDAY 12

ROCK/BLUES/HIP-HOP

Aquabats! Slim's. 8pm, $20.
Drunk Horse, Hot Lunch, Carlton Melton El Rio. 10pm, $8.
Gentry Bronson Band, Alice Rose, Return to Mono, Dirtybirdz Hotel Utah. 5pm, $10.
Derek Hughes Biscuits and Blues. 8 and 10pm, $20.
Karl Denson's Tiny Universe, Chali 2na, House of Vibe + Lynx Fillmore. 9pm, $25.

CONTINUES ON PAGE 40 ››

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w/John Reischman & The Jaybirds, The Henriettas
$18adv/$20door

SAT. FEB 12, 8PM
THE STAIRWELL SISTERS
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Fri. Feb 18, 8PM – JACKSTRAW THE BROTHERS COMATOSE, Water Tower Bucket Boys $18adv/$20door

The UTAH

WEDNESDAY 02/09
8PM • $7 ADV & DOOR
• The Devil's Own
• Arrica Rose
• A Storytelling of Cows

THURSDAY 02/10
9PM • $8 ADV / $10 DOOR
• Everest
• Red Cortez
• Foolproof Four

FRIDAY 02/11
9PM • $12 ADV & DOOR
• Jarrod Gorbel
• Mansions
• John Thatcher

SATURDAY 02/12
5PM • $10 ADV & DOOR
world premiere of music videos directed by Paul O'Bryan:
• "Wild Women" by Gentry Bronson (USA)
• "Into My Heart" by Alice Rose (Denmark)
live performances by:
• Gentry Bronson Band
• Alice Rose
• Return to Mono
• Drtybrdz

SUNDAY 02/13
8PM • $8 ADV & DOOR
• Worth
• Holly Conlan
• Jim Hanft

MONDAY 02/14
7:30PM • $FREE
Bay Guardian Readers Poll Best Open Mic
• Open mic with JJ Schultz

TUESDAY 02/15
8PM • $8 ADV & DOOR
• Jakob Martin
• Chris Velan
• Kate Burkart

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★Fri 2/11 9PM $6 — THE OGRES, LYDIA & THE PROJECTS

★Sat 2/12 3PM/FREE ALL AGES — HAPPY HOUR SHOW, THE NEED, THE NERV, STAND FIGHT RESIST

9PM $8 — TUMBLEDOWN (MIKE HERRERA/MXPX), TATER FAMINE, NORTHERN SON, ARI SHINE

★Sun 2/13 4PM FREE — TWANG SUNDAY, GEN-11, THE REVTONES

★Mon 2/14 6PM FREE — ANTI-VALENTINES DAY DINNER & A MOVIE, DINNER & DRINK SPECIALS!

★Tues 2/15 8PM/$6 — SYMBOL SIX, THE CORRUPTORS, SOUL TRASH, OFF BY AN INCH

UPCOMING SHOWS:
2/18 - STAR FUCKING HIPSTERS, STATIC THOUGHT CIVIL WAR RUST
2/24 - LEFTOVER CRACK, NO STATIK
2/25 - LEFTOVER CRACK, VACUUM
3/6 - BELPHEGOR, BLACKGUARD, NEURAXIS, PATHOLOGY
3/9 - SABERTOOTH ZOMBIE, OWEN HART, XIBALBA, GRACE ALLEY
3/10 - JOEY CAPE, STEVE SOTO & THE TWISTED HEARTS
3/11 - WEEDEATER, ZOROASTER, BEGOTTEN
3/12 - CAPTAIN 9'S & THE KNICKERBOCKER TRIO, KEPI GHOULIE ELECTRIC, THE MEAT SLUTS

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Sat 2.12 • 9pm
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JONAS REINHARDT
CORINNE LIVE



Sat 2.19 • 9pm
EOTO + VIBESQUAD

Thur 2.24 • 9pm
LYRICS BORN
CASUAL OF HIEROGLYPHICS

Fri 3.04 • 9pm
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+ FUKKK OFFF

Upcoming Events
03.05 Eye Heart SF: Whitenoize
03.08 Fat Tuesday Mardi Gras
03.09 Peter Murphy of Bauhaus
03.10 Miami Horror Live!
03.12 Humane Society Benefit
03.17 Delhi 2 Dublin
03.25 Frite Nite w/Ana Sia

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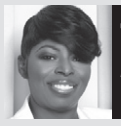
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Fri, Feb 18
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K-CI & JOJO

Sat, Feb 19
RONNIE LAWS QUARTET
Voices In The Water - CD Release

Sun, Feb 20
TAD WORKU
EP Release concert

Mon, Feb 21
Countdown to Mardi Gras with New Orlean's Best
BIG SAM'S FUNKY NATION

Tues, Feb 22
Yoshi's SF Debut
LYDIA PENSE & COLD BLOOD
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Tues, Feb 15
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Wed-Thurs, Feb 16-17
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Lagrimas Mexicana



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ERIC BENET

Mon, Feb 21
WAYNE WALLACE

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Grammy nominated
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Celebrating New Album Water

Wed, Feb 23
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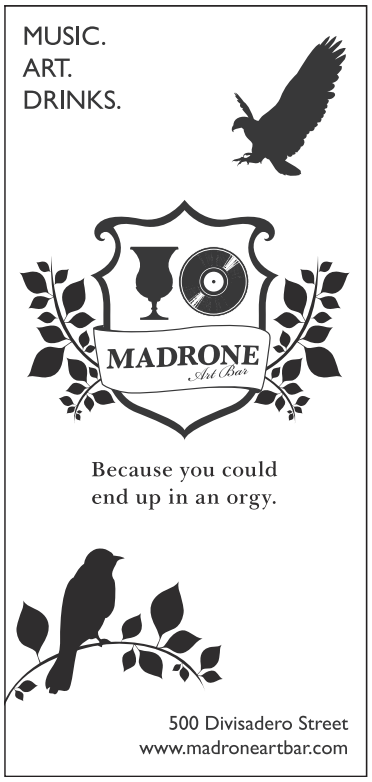
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SAT/12
ROCK/BLUES/HIP-HOP

CONT››

Murder By Death, Builders and the Butchers, Damion Suomi and the Minor Prophets Bottom of the Hill. 10pm, $15.
Need, Nerv, Stand Fight Resist Thee Parkside. 3pm, free.
Night Horse, Electric Sister, Binges Hemlock Tavern. 9:30pm, $7.
Quick and Easy Boys Grant and Green. 9pm.
Tainted Love, This Charming Band Bimbo's 365 Club. 9pm, $23.
Tumbledown, Tater Famine, Northern Son, Ari Shine Thee Parkside. 9pm, $8.

JAZZ/NEW MUSIC

Cottontails Revolution Café, 3248 22nd St, SF; (415) 642-0474. 9pm, free.
Carol Luckenbach Savanna Jazz. 7:30pm, $8.
Pete Escovedo Latin Jazz Orchestra with Sheila E. Yoshi's San Francisco. 8 and 10pm, $28.
Paula West and George Mesterhazy Quartet Rrazz Room. 7 and 9:30pm, $45.

FOLK/WORLD/COUNTRY

Beth Longwell, Nicolas Kouzouyan El Rio. 6pm, free.
Ricardo Peixoto Trio Red Poppy Art House. 8pm, $20.
SF Balalaika Ensemble Seventh Avenue Performances, 1329 Seventh Ave, SF; www.sevenperforms.org. 7:30pm, $15-20.
Craig Ventresco and Meredith Axelrod Atlas Café. 4pm, free.
Bucky Walters, Whiskey Puppy, Erik Clampitt, Dirt Floor Band Café Du Nord. 8:30pm, $15. Part of the San Francisco Bluegrass and Old Time Festival.

DANCE CLUBS

Bootie SF: Valentine's Party DNA Lounge.

SUNDAY 13

ROCK/BLUES/HIP-HOP

High on Fire Slim's. 8pm, $18.
Ky-Mani Marley, DJ Funklor Independent. 9pm, $22.
Parkway Drive, Set Your Goals, Ghost Inside, Warriors, Grave Maker DNA Lounge. 7:30pm, $18.
Ash Reiter, Cowboy and Indian Hemlock Tavern. 9pm, $6.
Smith Westerns, Yuck, Grand Lake Bottom of the Hill. 9pm, $12.
"Voice of the Wetlands All-Stars" Great American Music Hall. 8pm, $27. With Tab Benoit, Anders Osborne, Cyril Neville, Big Chief Monk Boudreaux, and more.

JAZZ/NEW MUSIC

Bijou Martuni's, Four Valencia, SF; (415) 241-0205. 7pm, $5. Loungey love songs.
Manny Moka Biscuits and Blues. 8 and 10pm, $20.
Pete Escovedo Latin Jazz Orchestra with Sheila E. Yoshi's San Francisco. 5 and 7pm, $5-28.
Savanna Jazz Trio and jam session Savanna Jazz. 7:30pm, $5.
Paula West and George Mesterhazy Quartet Rrazz Room. 5pm, $40.
Faith Winthrop Bliss Bar, 4026 24th St, SF; www.blissbarsf.com. 4:30pm, $10.

FOLK/WORLD/COUNTRY

Gen-11, Revtones Thee Parkside. 2pm, free.

DANCE CLUBS

Dub Mission Elbo Room. 9pm, $6. Dub, roots, and classic dancehall with DJs Sep, Maneesh the Twister, and guest Jah Yzer.
DiscoFunk Mashups Cat Club. 10pm, free. House and 70's music.
Gloss Sundays Trigger, 2344 Market, SF; (415) 551-CLUB. 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.
Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?
Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.
La Pachanga Blue Macaw, 2565 Mission, SF; www.thebluemacawsf.com. 6pm, $10. Salsa dance party with live Afro-Cuban salsa bands.
Religion Bar on Church. 3pm. With DJ Nikita.
Swing Out Sundays Rock-It Room. 7pm, free (dance lessons $15). DJ BeBop Burnie spins 20s through 50s swing, jive, and more.
9pm, $6-12. Mash-ups with Adrian and Mysterious D, Smash-Up Derby with guest singer Trixxie Carr, DJ Mykill, and Dada.
Club Gossip Cat Club. 9pm. Lots of Depeche Mode with Randy Maupin, Hollie Stevens, and more.
Cockblock Rickshaw Stop. 10pm, $7. Queer dance party with DJ Nuxx and guests.
DJ Duserock Medjool, 2522 Mission, SF; (415) 550-0955. 10:30pm, $10.
Frolic Stud. 9pm, $3-7. DJs Dragn'Fly, NeonBunny, and Ikkuma spin at this celebration of anthropomorphic costume and dance. Animal outfits encouraged.
HYP Club Eight, 1151 Folsom, SF; www.eightsf.com. 10pm, free. Gay and lesbian hip-hop party, featuring DJs spinning the newest in the top 40s hip hop and hyphy.
Little Heartbreaker's Ball Li Po Lounge. 8pm, $5. Disco and house with Dr. Sleep, Lel Ephant, Sergio, and the L'Elephant Sound System.
Rock City Butter, 354 11th St., SF; (415) 863-5964. 6pm, $5 after 10pm. With DJs spinning party rock.
Same Sex Salsa and Swing Magnet, 4122 18th St, SF; (415) 305-8242. 7pm, free.
Smithsfits Friend Club Knockout. 9:30pm, $4. Smiths and Misfits with DJs Josh Yule and Jay Howell.
Spirit Fingers Sessions 330 Ritch. 9pm, free. With DJ Morse Code and live guest performances.
Spotlight Siberia, 314 11th St, SF; (415) 552-2100. 10pm. With DJs Slowpoke, Double Impact, and Moe1.
Tormentas Tropical Elbo Room. 10pm, $5-10. Electro-cumbia with Uproot Andy, Jubilee, and DJs Disco Shawn and Oro 11.

MONDAY 14

ROCK/BLUES/HIP-HOP

Cake Fillmore. 8pm, $36.50.
Honeycomb, Chloe Makes Music, Magic Leaves Café Du Nord. 8pm, $10.
Radio Dept., Young Prisms, DJ Aaron Axelson Independent. 8pm, $15.
Smith Westerns Amoeba, 1855 Haight, SF; www.amoeba.com. 6pm, free.

JAZZ/NEW MUSIC

Lavay Smith and Her Red Hot Skillet Lickers Biscuits and Blues. 8 and 10pm, $20.
Paula West and George Mesterhazy Quartet Rrazz Room. 7pm, $65.

DANCE CLUBS

Club Neon Knockout. 9pm, $5. Seventh annual Valentine's Day Underwear Party with DJs Jamie Jams, Aidan, and more.
Death Guild DNA Lounge. 9:30pm, $3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.
Krazy Mondays Beauty Bar. 10pm, free. With DJs Ant-1, $ir-Tipp, Ruby Red I, Lo, and Gelo spinning hip hop.
The Look of Love Elbo Room. 10pm, $5-8. Soul, latin, hip-hop, and dancehall with Hot Pocket, 40 Love, and DJ Whooligan.
M.O.M. Madrone Art Bar. 6pm, free. With DJ Gordo Cabeza and guests playing all Motown every Monday.
Manic Mondays Bar on Church. 9pm. Drink 80-cent cosmos with Djs Mark Andrus and Dangerous Dan.
Network Mondays Azul Lounge, One Tillman Pl, SF; www.inhousetalent.com. 9pm, $5. Hip-hop, R&B, and spoken word open mic, plus featured performers.
Sausage Party Rosamunde Sausage Grill, 2832 Mission, SF; (415) 970-9015. 6:30-9:30pm, free. DJ Dandy Dixon spins vintage rock, R&B, global beats, funk, and disco at this happy hour sausage-shack gig.
Skylarking Skylark. 10pm, free. With resident DJs I & I Vibration, Beatnok, and Mr. Lucky and weekly guest DJs.

TUESDAY 15

ROCK/BLUES/HIP-HOP

Alcoholocaust Presents Argus Lounge. 9pm, free. With DJ Crystal Meth and DJ What's His Fuck.
Nicole Atkins and the Black Sea, Cotton Jones, That Ghost Café Du Nord. 9pm, $15.
Boyce Avenue, Megan and Liz, Tiffany Alvord Great American Music Hall. 8pm, $18.
Cake Fillmore. 8pm, $36.50.
Gashcat Café Royale, 800 Post, SF; (415) 641-6033. 8pm, free.
Gerritt, Forked, Cribdeath Hemlock Tavern. 9pm, $5.
Glitter Wizard, Seventeen Evergreen, Naked Lights, Group Rhoda Slim's. 8pm, $5.
Hello Monster, Resurrection Men, Pony Pony Pony! Bottom of the Hill. 9pm, $8.
Chuck Johnson, Jameson Swanagon Amnesia. 9pm, $5.
Symbol Six, Corruptors, Soul Trash, Off By An Inch Thee Parkside. 8pm, $6.

JAZZ/NEW MUSIC

Ricardo Scales Top of the Mark. 6:30pm, $5.

DANCE CLUBS

Brazilian Wax Elbo Room. 9pm, $7. Samba with Brazil Vox plus DJs Carioca and P-Shot.
Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
Extra Classic DJ Night Little Baobab, 3388 19th St, SF; www.bissapbaobab.com. 10pm. Dub, roots, rockers, and reggae from the 60s, 70s, and 80s.
Share the Love Trigger, 2344 Market, SF; (415) 551-CLUB. 5pm, free. With DJ Pam Hubbuck spinning house.
Womanizer Bar on Church. 9pm. With DJ Nuxx.
SFBG

club list

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853 Valencia
(415) 970-0012

ARGUS LOUNGE
3187 Mission
(415) 824-1447

ASIASF
201 Ninth St
(415) 255-2742

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3049 20th St
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447 Broadway
(415) 788-4623

BAMBUDDHA LOUNGE
601 Eddy
(415) 885-5088

BAOBAB
3388 19th St
(415) 643-3558

BAR ON CHURCH
198 Church
(415) 861-7499

BEAUTY BAR
2299 Mission
(415) 285-0323

BIMBO'S 365 CLUB
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(415) 474-0365

BISCUITS AND BLUES
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3372 19th St
(415) 970-0362

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1601 Fillmore
(415) 673-8000

BOTTOM OF THE HILL
1233 17th St
(415) 621-4455

BROADWAY STUDIOS
435 Broadway
(415) 291-0333

BRUNO'S
2389 Mission
(415) 643-5200

CAFE COCOMO
650 Indiana
(415) 824-6910

CAFÉ DU NORD
2170 Market
(415) 861-5016

CASANOVA LOUNGE
527 Valencia
(415) 863-9328

CAT CLUB
1190 Folsom
(415) 431-3332

CLUB DELUXE
1509 Haight
(415) 552-6949

CLUB 525
525 Howard
(415) 339-8686

CLUB SIX
60 Sixth St
(415) 863-1221

CODA
1710 Mission
(415) 551-2632

DALVA
3121 16th St
(415) 252-7740

DELIRIUM
3139 16th St
(415) 552-5525

DNA LOUNGE
375 11th St
(415) 626-1409

DOLORES PARK CAFE
501 Dolores
(414) 621-2936

DOUBLE DUTCH
3192 16th St
(415) 503-1670

EAGLE TAVERN
398 12th St
(415) 626-0880

EDINBURGH CASTLE PUB
950 Geary
(415) 885-4074

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647 Valencia
(415) 552-7788.

ELEMENT LOUNGE
1028 Geary
(415) 571-1362

ENDUP
401 Sixth St
(415) 357-0827

FILLMORE
1805 Geary
(415) 346-6000

540 CLUB
540 Clement
(415) 752-7276

FLUID ULTRA LOUNGE
662 Mission
(415) 615-6888

GLAS KAT
520 Fourth St
(415) 495-6626

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1371 Grant
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3223 Mission
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LASZLO
2526 Mission
(415) 401-0810

LEXINGTON CLUB
3464 19th St
(415) 863-2052

MADRONE ART BAR
500 Divisadero
(415) 241-0202

MAKE-OUT ROOM
3225 22nd St
(415) 647-2888

MEZZANINE
444 Jessie
(415) 625-8880

MIGHTY
119 Utah
(415) 626-7001

MILK
1840 Haight
(415) 387-6455

MISSION ROCK CAFÉ
817 Terry Francois
(415) 626-5355

MOJITO
1337 Grant
(415) 398-1120

NICKIE'S
466 Haight
(415) 255-0300

111 MINNA GALLERY
111 Minna
(415) 974-1719

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1501 Folsom
(415) 252-5018

PARKSIDE
1600 17th St
(415) 252-1330

PIER 23
Pier 23
(415) 362-5125

PLOUGH AND STARS
116 Clement
(415) 751-1122

POLENG LOUNGE
1751 Fulton
(415) 441-1710

PURPLE ONION
140 Columbus
(415) 217-8400

RASSELAS JAZZ
1534 Fillmore
(415) 346-8696

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1695 Polk
(415) 921-1695

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2698 Folsom
(415) 826-2402

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(415) 673-5716

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(415) 626-7386

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(415) 861-2011

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(415) 437-9240

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(415) 550-8286

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(415) 348-0900

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540 Howard
(415) 978-9942

1015 FOLSOM
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(415) 431-1200

330 RITCH
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(415) 541-9574

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Mark Hopkins Intercontinental Hotel
1 Nob Hill
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UNDERGROUND SF
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(510) 647-1790

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2367 Telegraph, Berk
(510) 848-0886

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1807 Telegraph, Oakl
1-800-745-3000

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1111 Addison, Berk
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JUPITER
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(510) THE-ROCK

924 GILMAN STREET PROJECT
924 Gilman, Berk
(510) 525-9926

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(510) 849-2568

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2284 Shattuck, Berk
(510) 548-1159

STARRY PLOUGH
3101 Shattuck, Berk
(510) 841-2082

STORK CLUB
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THU Feb 10 9pm, $6	JEFRE CANTU-LEDESMA Higuma Jon Porras (Barn Owl)
FRI Feb 11 9:30pm, $6	COMPLAINTS Hounds & Harlots Sydney Ducks
SAT Feb 12 9:30pm, $7	NIGHT HORSE Electric Sister The Binges
SUN Feb 13 9pm, $5	ASH REITER Cowboy & Indian
MON Feb 14 10pm, FREE	PUNK ROCK SIDESHOW w/DJ Tragic & Duchess of Hazard
TUE Feb 15 9pm, $5	GERRITT Forked Cribdeath
WED Feb 16 9pm, $6	SUNBEAM RD. Spiro Agnew Red Blue Yellow

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SAT 2/12	6P BETH LONGWELL, NICOLAS KOUZOUYAN (ACOUSTIC / URUGUAYAN) FREE 9P DRUNK HORSE, HOT LUNCH, CARLTON MELTON (ROCK) $8
SUN 2/13	6P BARE WIRES, DIRTY CUPCAKES, BABY TALK (INDIE) $6
MON 2/14	DOLLAR DAYS $1 PABST/ $2 WELL 8P COMEDY RETURNS TO EL RIO 9P RADICAL VINYL (DJ FUNK/OLDIES/PUNK) NO$
TUE 2/15	7P FIGURES, CHINEKE (INDIE) FREE!!

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New depression: Kalli Jonnson stars in TheatreFIRST's presentation of *The Grapes of Wrath*.

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

THEATER

ONGOING

Audition – A Play Exit Theater, 156 Eddy; (800) 838-3006, www.brownpapertickets.com. Call for price. Thurs and Sat, 8pm; Sun, 3pm. Through Sun/13. GenerationTheatre presents a comedy of the absurd by Roland David Valayre.
Bone to Pick and **Diadem** Exit on Taylor, 277 Taylor; (800) 838-3006, www.cuttingball.com. $15-50. Thurs-Sat, 8pm; Sun, 5pm. Through Sun/13. Cutting Ball Theatre presents a pair of plays by Eugenie Chan.
Clue Boxcar Playhouse, 505 Natoma; 776-1747, www.boxcartheatre.org. $15-35. Wed-Fri, 8pm; Sat, 7 and 10pm. Through Feb 19. A play based on a film based on a board game is just the kind of tangled genealogy much goodtime theater is made of these days. So there's nothing too new about Boxcar's stage adaptation of the manic 1985 comedy derived from a once popular Parker Bros. diversion. In fact, it's at least the second stage adaptation of same to be offered in San Francisco. (Impossible Productions remounted its version at the Dark Room just last year.) Nevertheless, led by adapter-director Nick A. Olivero, Boxcar's production pursues its vision like a mad yen, with a loving fidelity and self-referential glee that are not so much inspired as just plain zealous (although Olivero's scenic design does reach new heights: a TV-toned board-game set that the audience peers down on from six-feet-high balconies ringing the stage). Performances are dutiful and solid for the most part, with especially nice work from Brian Martin (as the butler) and J. Conrad Frank (as Mrs. Peacock). Although there's something vaguely and not unpleasantly hypnotic about it all, groups of cult-film line-gleaners may be the best audience for this one. (Avila)
» **The Companion Piece** Z Space at Theatre Artaud, 450 Florida; (800) 838-3006, www.zspace.org. $20-$40. Thurs 7pm; Fri-Sat, 8pm; Sun, 5pm. Through Sun/13. Z Space presents the world premiere of a new play by Mark Jackson, with Beth Wilmurt and Christopher Kuckenbaker.
Next to Normal Curran Theatre, 445 Geary; (888) SHN-1799, www.shnsf.com. $30-99. Call for dates and times. Through Feb 20. Diana Goodman (Alice Ripley) is a woman too restlessly witty and big-souled to sit easy in the suburban home she shares with her husband (Asa Somers), 16-year-old daughter (Emma Hunton), and 18-year-old son (Curt Hansen). What's worse, the 18-year-old died as a baby about 17 years ago, and has not been taking the news lying down. A mother's grief winds through this sometimes clever, mostly sappy, and ultimately tedious Broadway rock musical about a bipolar woman and the impact of her illness on her family. Director Michael Greif's (*Rent*) kinetic staging takes place across a three-level industrial-box set that houses musicians in its outer corners as well as the stereotypical family dwelling in its center. The set's outer façade (moving panels featuring giant eyes and mouth) meanwhile suggests the whole thing as a model of the mind we're witnessing come apart. The 2008 musical by Brian Yorkey (book and lyrics) and Tom Kitt (music) won a Pulitzer for its supposedly bold depiction of mental illness. But despite reasonable scoffing at the paternalistic, pharmacologically fueled regime of mainstream treatment (embodied by Jeremy Kushnier's various doctors), neither Tony-winner Ripley's jagged performance nor Yorkey's book transcends a stultifying and finally grating set of narrative clichés, which the driving, mostly generic-sounding score only makes more obvious. *A Woman Under the Influence* this isn't. (Avila)
Out of Sight The Marsh, 1062 Valencia; (800) 838-3006, www.themarsh.org. $15-35. Thurs and Sat, 8pm; Sun, 3pm. Through Sun/13. Sara Felder's solo show combines juggling and shadow puppetry to tell the coming-of-age story of a devoted Jewish daughter who, after an eye-opening trip to Israel as a teen in the 1980s, reaches a crisis of understanding with her legally blind opera-loving mother, an ardent Zionist. The first juggling act belongs to her mother (as portrayed by Felder), who amusingly balances several sets of eyeglasses and other magnifying devices to capture a sense of the action at the Met. From there, Felder weaves increasingly adept and riskier feats of juggling into her narrative, as if sharpening her own set of 20/20s (as an out lesbian and a questioning Jew vis-à-vis Israel) from within the penumbra of motherly influence and affection. It's also, at times, a striking illustration of both the unease and grace she manifests in broaching the subject of Israel's glaring contradictions. Significantly, Felder's seminal romance with a woman pays no part in the tension with her mother—or with her best male friend, who turns Orthodox after touching down in the Holy Land. Rather, it's the gentle Felder's encounter with the reality of the Jewish state for Palestinians and her willingness to see it for what it is. Still, given the chasm between mother and daughter on so big and basic an issue, their reconciliation comes a bit fast and neat. (Avila)
Party of 2 – The New Mating Musical Shelton Theater, 533 Sutter; (800) 838-3006, www.partyof2themusical.com. $27-29. Sun, 3pm. Open-ended. A musical about relationships by *Shopping! The Musical* author Morris Bobrow.
» **Pearls Over Shanghai** Thrillpeddlers' Hypnodrome, 575 Tenth St; 1-800-838-3006, www.brownpapertickets.com. $30-69. Sat, 8pm. Through April 9. Thrillpeddlers' acclaimed production of the Cockettes musical continues its successful run.
Spalding Gray: Stories Left to Tell Gough Street Playhouse, 1620 Gough; (510) 207-5774, www.custommade.org. $10-25. Thurs-Sat, 8pm. Through Feb 19. Originally conceived as a one-off benefit show by Gray's widow, Kathleen Russo and director Lucy Sexton, *Spalding Gray: Stories Left to Tell* intersperses segments of some of Gray's most famous works—*Swimming to Cambodia*, *Gray's Anatomy*, *Monster in a Box*—with excerpts from his journals, the stories left to tell. The original concept to have five actors representing five aspects of Gray's words—adventure, career, family, journals, and love—seems to have been crafted with the specific purpose of allowing several people the opportunity to "speak for" Spalding, without actually performing "as" Spalding, appropriate enough for a celebratory memorial, but hard to accept as a capital-P play. It's a conundrum that Custom Made Theatre cannot solve. Half the cast convey by their tone and manner the casual ease of campfire story-tellers, while the other half take a more performative approach to their recitations, particularly a smooth Patrick Barresi as "Career" and the likable Richard Wenzel as "Love." The stories themselves are often hilarious, including Gray's turns as a "Bowery Bum," a jailbird in Nevada, and a sweat lodge initiate, while the stories that are not side-splittingly funny are poignant, painful, and even unflinchingly sentimental, especially in regards to his young sons. But as a work of theatre, they underwhelmed. (Gluckstern)
Treefall New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctsf.org. $24-40. Call for dates and times. Through Feb 27. New Conservatory Theatre Center presents a tale of erotic attraction by Henry Murray.

BAY AREA

The Agony and the Ecstasy of Steve Jobs Berkeley Rep, Thrust Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. $14.50-73. Call for dates and times. Through Feb 27. Storyteller Mike Daisey spins a yarn about the Apple head.
Collapse Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, www.auroratheatre.org. $34-55. Wed-Sat, 8pm; Sun, 2 and 7pm; Tues, 7pm (also Feb 19, 2pm). Through March 6. Aurora Theatre presents a comedy by Allison Moore.
East 14th – True Tales of a Reluctant Player The Marsh Berkeley, 2120 Allston Way, Berk; (800) 838-3006, www.themarsh.org. $20-50. Call for times. Through Sun/13. Don Reed's one-man show continues its extended run.
Grapes of Wrath Marion E. Green Black Box Theater, 531 19th, Oakl; www.theatrefirst.com. $10-30. Thurs-Sat, 8pm; Sun, 2pm. Through Feb 20. TheatreFIRST presents Frank Galati's stage adaptation of the John Steinbeck novel.
Heartbreak House Live Oak Theatre, 1301 Shattuck, Berk; (510) 649-0999, www.berkeleyrep.org. $12-15. Fri-Sat, 8pm (also Sun/13, 2pm; Feb, 17, 8pm). Through Feb 19. Actors Ensemble of Berkeley presents the George Bernard Shaw comedy set just before World War I.
The Last Cargo Cult Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. $14.50-73. Call for dates and times. Through Feb 20. As fans of J. Maarten Troost have learned, life on an island "paradise" is far less idyllic than the imagination yearns to believe. So it's hardly surprising that Mike Daisey's monologue *The Last Cargo Cult* begins with a white-knuckle ride in a prop plane piloted by a man with a milky eye. Daisey's destination, the Pacific island of Tanna, is the location of one of the world's last so-called "cargo cults", and their big celebration "John Frum Day" is approaching. Daisey's intention to hang out at the festivities smacks a little of entitled voyeurism, but the parallel he manages to draw between the complexities of a religion dedicated to a mythical cargo of "awesome shit", and our own dedication to the acquisition of same, is a striking one. From our almost blind faith in the value of basically valueless currency, to our even blinder faith that indenturing ourselves by debt will enrich us, the foundations of our own "cargo cult" are revealed smartly by Daisey to be just as precarious as if built at the base of a volcano as in Tanna. Still, I found the most revealing thing about the evening to be the moment when the couple next to me took off with a $100 bill they'd acquired free-of-charge at the door, to which I can't help but ask them: "Did you get your money's worth?" (Gluckstern)
Not a Genuine Black Man The Marsh Berkeley, TheaterStage, 2120 Allston, Berk; 826-5750, www.themarsh.org. $20-50. Fri, 8pm. Through Feb 18. Brian Copeland brings back his long-running solo show.
Strange Travel Suggestions The Marsh Berkeley, Cabaret, 2120 Allston Way, Berk; (800) 838-3006, www.themarsh.org. $15-35. Thurs-Fri, 8pm; Sat, 5pm. Through Feb 19. Jeff Greenwald stars in a one-man show about the vagaries of wanderlust.
The 39 Steps TheatreWorks at the Mountain View Center for the Performing Arts, 500 Castro, Mtn View; (650) 463-1960, www.theatreworks.org. $24-79. Tues-Wed, 7:30pm; Thurs-Fri, 8pm; Sat, 2 and 8pm; Sun, 2 and 7pm. Through Sun/13. TheatreWorks presents Patrick Barlow's comic adaptation of the book and movie of the same name.
World's Funniest Bubble Show The Marsh Berkeley, 2120 Allston Way, Berk; (800) 838-3006, www.themarsh.org. $8-11. Sun, 11am. Through April 3. The Amazing Bubble Man extends the bubble-making celebration.

PERFORMANCE/ DANCE

BAY AREA

Marga's Funny Mondays The Cabaret at The Marsh Berkeley, 2120 Allston; (800) 838-3006, www.themarsh.org. Mon/7, 8pm. $10. Marga Gomez hosts a Monday night comedy series. SFBG



Treat your favorite strapped-for-cash compadres to some jungle tomfoolery on Wed/9.

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On the Cheap listings are compiled by Jackie Andrews. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 9

Jungle Love Conservatory of Flowers, Golden Gate Park, 100 John F. Kennedy, SF; (415) 831-2090, www.conservatoryofflowers.org. 6-9pm, $5. Experience romance under the hothouse sky with your sweetheart and an impressive collection of over 1,200 square feet of fragrant flowers in this magical greenhouse. Take your date for a moonlight ride on the Garden Railway or buy your boo a poem created on the spot with a vintage typewriter. Don't forget to taste the craft beer from the folks at Pacific Beer Lab, who will be sharing their tips of the trade. If beer's not your thing, enjoy a refreshing sparkly libation at the cash bar on premise.
Love letter writing workshop Bazaar Cafe, 5927 California, SF; (415) 831-5620, www.julianagallin.com/howto. 7pm, free with food or beverage purchase. Rekindle the visceral pleasure of love letter-writing, and we're not talking the "i luv u" text, of course--in this workshop put on by the hosts of the (sadly defunct) KUSF radio show "Love Letters Live." They'll teach you to express your emotions from the sappiest declaration of adoration to politely written letters of appreciation – if you choose the former, feel free to insert the 'ole standby "check box yes or no" to temper the melodrama.

FRIDAY 11

"Love Your Local Artist" party Urban Bazaar, 1371 Ninth St., SF; (415) 664-4422, www.urbanbazaarsf.com. 7-10pm, free. Celebrate the local artists and craftspeople who strive to bring you handmade, affordable, ethical, and eco-friendly accoutrements and bric-a-brac. On hand for your enjoyment will be free drinks and hors d'oeuvres, as well as free-flowing coffee courtesy of local producers Bicycle Roasting Co. There will also be free valentine-making activities led by crafty local fixture Samantha Barskey.
"Food from the Heart" Ferry Building Marketplace, One Ferry Building, SF; (415) 788-1953, www.ferrybuildingmarketplace.com. 5-8pm, free. Treat your sweetheart to this fun and romantic event located in the candlelit great nave of the historic ferry building. Sort of like a state fair, but with food instead of ferris wheels, this annual bash features ferry market merchants and Napa Valley vintners offering their edible wares in exchange for tickets. All proceeds from those tickets, which can be purchased for a nominal fee throughout the event, go to benefit Slow Food San Francisco's School Garden Project, a non-profit dedicated to improving the nutritional landscape of SF public schools.

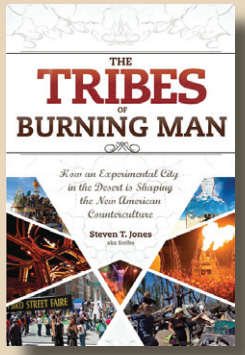
SATURDAY 12

Valen-tiny Idea Night Yerba Buena Center for the Arts, 701 Mission, SF; (415) 978-2787, www.ybca.org. 8pm-midnight, free. Tonight at this Michelle Tea-curated celebration of artsy debauchery you will be invited to explore love and sexuality with an array of special guests and activities, including elevator peepshows, provocative puppetry, aphrodisiac bites, and flirtatious cell phone games. There will be musical performances by Portland's Lovers and L.A.'s Dorian Wood, a DJ set from SF's Primo Pitino, and a site-specific performance by Jess Curtis.
St. Valentine Sweetie Pie and Art Fest Minna Street Gallery, 111 Minna, SF; (415) 974-1719, www.111minnagallery.com. 5-9pm, free. Yes, love is in the air all this week, but nowhere has it been declared that such a sweet sentiment need be directed only toward sentient beings. Tonight, show some love for that buttery confection we call pie with the Pie Extremist Group and a dozen or so artists and craftspeople who will be selling their love-inspired creations. Stuff your face with pastry with one hand and buy a gift for your (human) loved one with the other.

SUNDAY 13

"Score! The Queer Dating Game and Variety Show" The Stud, 399 Ninth St., SF; (415) 557-4282, www.studsf.com. 7pm, $7. A new monthly queer dating game that appropriately premieres during the moon cycle of lovers we call February can help you land a date for the most romantic day of the year. Spin the Wheel of Lust to win a night on the town (or at least a drink at the bar) with an SF gay-lebrity like hottie DJ Carnitas of Hard French fame and burlesque sweet-tart Cherry Poppins. Get into the groove with Boss' Nolita Selector on the ones and twos and enjoy a special live performance by kick-ass SF band Night Call. SFBG

THE TRIBES OF BURNING MAN
WRITTEN BY
SAN FRANCISCO BAY GUARDIAN'S
CITY EDITOR STEVEN T. JONES



The Tribes of Burning Man Release Party
Thursday, February 17th at 7:00PM
Project 1, 251 Rhode Island Street, San Francisco

Includes a reading by Steven T. Jones, speeches by significant figures in the Burning Man world, and a dance party featuring DJs from some of the collectives featured in the book, including Opulent Temple, Space Cowboys, Brass Tax, and Deep End!

For more information on the book release date, parties, events, and how to purchase signed copies of *The Tribes of Burning Man* visit www.steventjones.com.



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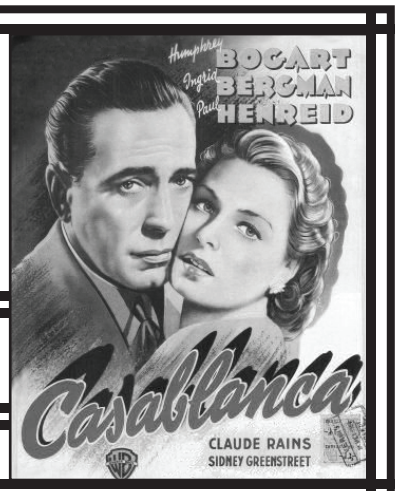
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FILM LISTINGS



Justin Bieber: Never Say Never **(is that a threat?) comes out Fri/11.** | PHOTO COURTESY PARAMOUNT PICTURES

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Peter Galvin, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

SF INDIEFEST

The 13th SF Independent Film Festival runs Feb 3-17 at the Roxie Theater, 3117 16th St, SF, and the Victoria, 2961 16th St, SF. Tickets (most shows $11) available at www.sfindie.com or by calling 1-800-838-3006.

WED/9

Roxie *Special Treatment* 7. *The Evangelist* 7. *Worst in Show* 9:15. *Machete Maidens Unleashed!* 9:15.

THURS/10

Roxie *RU There* 7. *The Happy Poet* 7. "The Sight of Music" (shorts program) 9:15. *Gabi On the Roof* 9:15.

FRI/11

Roxie *Bloodied But Unbowed* 7. *The Singularity is Near* 7. *Machotraildrop* 9:15. *The Beast Pageant* 9:15. *Machotaildrop* 11:30. *The Trashmaster* 11:30.

SAT/12

Roxie *Toumast: Guitars and Kalashnikovs* 2:30. *The Beast Pageant* 2:30. *Corpusse: Surrender to the Passion* 4:45. *Je T'aime I Love You Terminal* 4:45. *RU There* 7. *Superstonic: The Rebel Dread* 7. *Fuerteventura* 9:15. "The End of Love As We Know It" (shorts program) 9:15. *Nude Nuns With Big Guns* 11:30.
Victoria "When Peaches Met Chucky:" *Seed of Chucky* 8.

SUN/13

Roxie Worst in Show 2:30. *The Singularity is Near* 2:30. *Food Stamped* 4:45. *The Trashmaster* 4:45. *The Sentinel* 7. *Engine Slayer* 7. "Not Your Average Kids' Show" (shorts program) 7. *The Last Circus* 9:15. *Free Radicals* 9:15.

MON/14

Roxie "The End of Love As We Know It" (shorts program) 7. *Bloodied But Unbowed* 7. "Love Bites: Power Ballad Sing-a-long" 9:15. *Je T'aime I Love You Terminal* 9:15.

TUES/15

Roxie *Food Stamped* 7. "Not Your Average Kids' Show" (shorts program) 7. *Fuerteventura* 9:15. *Corpusse: Surrender to the Passion* 9:15.

OPENING

Cedar Rapids See "Beige to the Bone." (1:26) *Metreon.*
Come Undone SFFS Screen presents this Italian import about marital strife in Milan. (2:04) *Sundance Kabuki.*
The Eagle The mysterious fate of Rome's Ninth Legion is all the rage lately — well, so sayeth the wee handful of people who caught Neil Marshall's *Centurion* last year. For all who missed that flawed if worthy release, *The Eagle* arrives with a bigger budget and a bigger-name cast to puzzle out exactly what happened when thousands of Roman soldiers marched into what's now Scotland, circa 120 AD, and never returned. *The Eagle*'s Kevin Macdonald (2006's *The Last King of Scotland*) bases his film on Rosemary Sutcliff's popular children's book, *The Eagle of the Ninth*, but the theory advanced here resembles *Centurion*'s: the army was wiped out by hostile (and occasionally body-painted) natives. Much of *The Eagle* takes place decades after the disappearance, with the son of a Roman commander (Channing Tatum) scuttling past Hadrian's Wall to seek truth, clear his family name, and reclaim a highly symbolic bronze eagle. Providing muscle and street smarts (or whatever the equivalent — backwoods smarts?) is slave Jamie Bell. *The Eagle* is handsomely shot, with some semi-thrilling PG-13 battle scenes, and any spin on *Unsolved Mysteries: The Ninth Legion* can't really suck outright. But while Tatum has clearly clocked in the gym time to embody a Roman soldier, he doesn't possess nearly enough depth (or any interesting qualities whatsoever) to play a character who supposedly has a lot of big emotions to work through. Bell does what he can with his sidekick role, short of performing CPR on his pulse-free costar, but it ain't enough. Was Vin Diesel unavailable, or what? (1:54) (Eddy)
Gnomeo and Juliet If you willingly see a movie titled *Gnomeo and Juliet*, you probably have a keen sense of what you're in for. And as long as that's the case, it's hard not to get sucked into the film's 3D gnome-infested world. Believe it or not, this is actually a serviceable adaptation of Shakespeare's classic — minus the whole double-suicide downer ending. But at least the movie is conscious of its source material, throwing in several references to other Shakespeare plays and even having the Bard himself (or, OK, a bronze statue) comment on the proceedings. It helps that the cast is populated by actors who could hold their own in a more traditional Shakespearean context: James McAvoy, Emily Blunt, Maggie Smith, and Michael Caine. But *Gnomeo and Juliet* isn't perfect — not because of its outlandish concept, but due to a serious overabundance of Elton John. The film's songwriter and producer couldn't resist inserting himself into every other scene. Aside from the final

CONTINUES ON PAGE 46 ››

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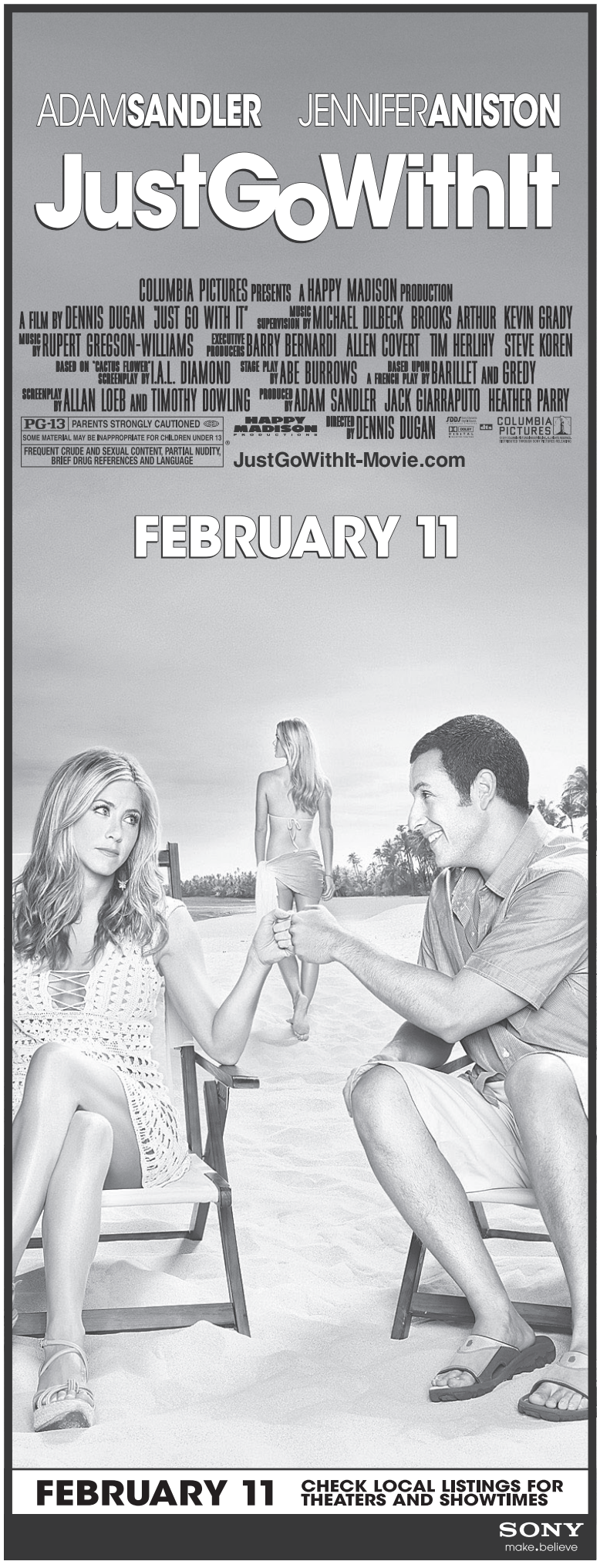
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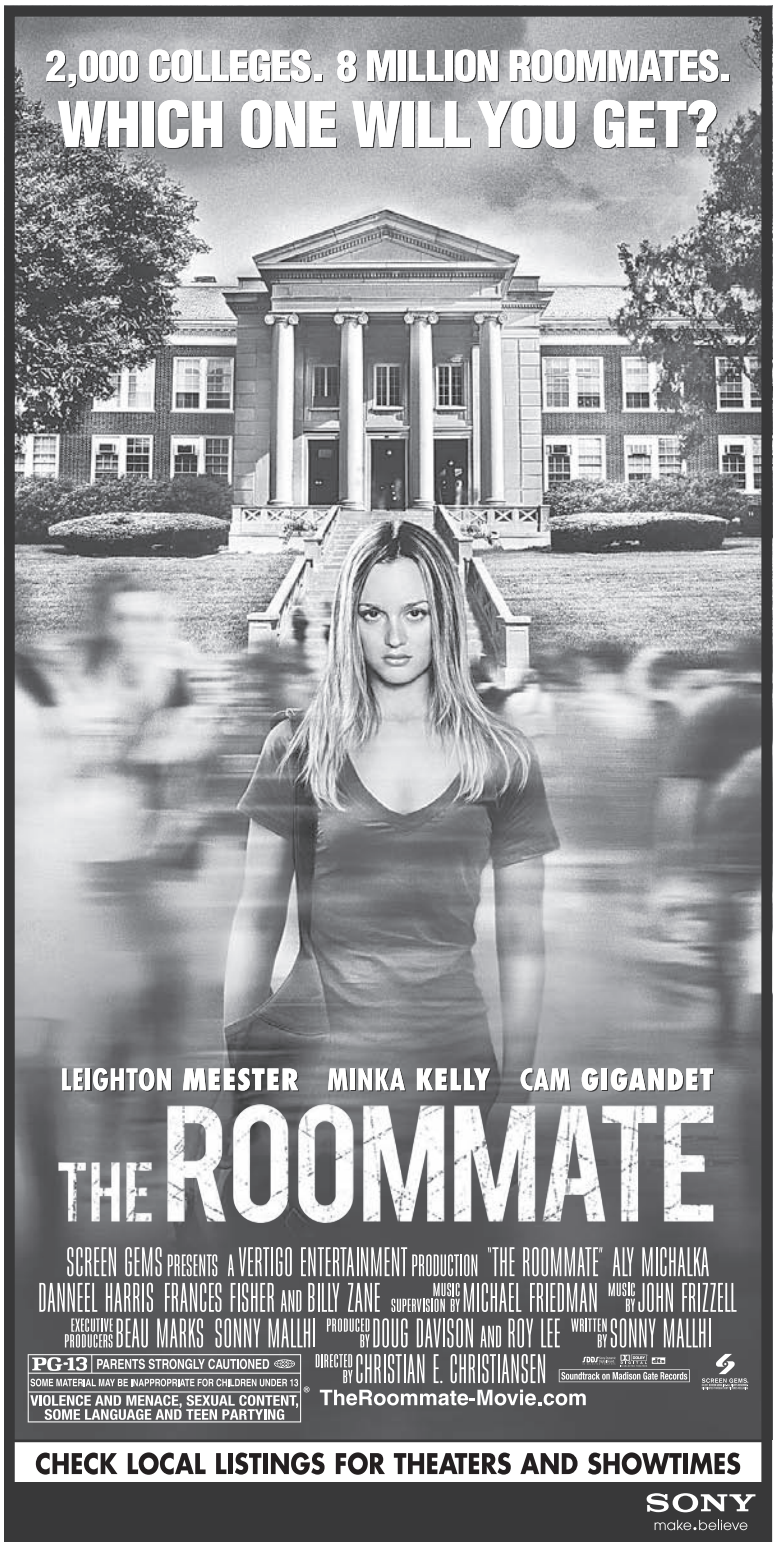
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OPENING

CONT››

"Crocodile Rock" dance number, it's actually pretty distracting. (1:24) *Presidio.* (Peitzman)
Just Go With It Adam Sandler, Jennifer Aniston, and *Sports Illustrated* model Brooklyn Decker's bikini body star in this rom-com. (1:56) *Marina.*
Justin Bieber: Never Say Never 3D Blame Canada. (1:45)
Outside the Law Three brothers fight for Algeria's independence from France in this drama, recently nominated for Best Foreign Language Film. (2:18) *Embarcadero.*
"2011 Academy Award-Nominated Short Films, Live-Action and Animated" Increase your chances of winning the Oscar pool by sussing out the competition in the short-film categories, presented in two separate-admission engagements. (Live-action, 1:50; animated, 1:25). *Lumiere, Opera Plaza.*

ONGOING

All's Well Ends Well 2011 and **I Love Hong Kong** (1:40) *Four Star.*
»» **Another Year** (2:09) *Albany, Embarcadero.*
Barney's Version (2:12) *Embarcadero, Shattuck, Sundance Kabuki.*
Biutiful (2:18) *California, SF Center, Sundance Kabuki.*
»» **Black Swan** (1:50) *California, Empire, 1000 Van Ness, Piedmont, Presidio, Sundance Kabuki.*
»» **Blue Valentine** (1:53) *1000 Van Ness, SF Center, Shattuck, Sundance Kabuki.*
»» **The Company Men** (1:53) *1000 Van Ness, Opera Plaza.*
The Dilemma (1:58) *1000 Van Ness, SF Center.*
The Fighter (1:54) *Presidio, 1000 Van Ness, SF Center, Sundance Kabuki.*
»» **The Green Hornet** (1:29) *1000 Van Ness, SF Center.*
»» **Housemaid** (1:46) *Lumiere, Shattuck.*
»» **The Illusionist** (1:20) *Clay, Shattuck, Smith Rafael.*
Inside Job (2:00) *Lumiere, Shattuck.*
»» **Ip Man 2: Legend of the Grandmaster** (1:48) *Shattuck.*
The King's Speech (1:58) *Albany, Embarcadero, Empire, Marina, 1000 Van Ness, Piedmont, Sundance Kabuki.*
The Mechanic (1:40) *1000 Van Ness, SF Center.*
No Strings Attached (1:50) *1000 Van Ness, Presidio.*
»» **Nuremberg: Its Lesson For Today** (1:18) *Shattuck.*
127 Hours (1:30) *Four Star.*
»» **Rabbit Hole** (1:32) *Lumiere.*
The Rite (1:47) *1000 Van Ness, Shattuck.*
The Roommate (1:33) *1000 Van Ness.*
Sanctum (1:43) *1000 Van Ness.*
»» **The Social Network** (2:00) *Bridge, Piedmont, Shattuck.*
Somewhere (1:38) *SF Center.*
»» **The Time That Remains** (1:49) *Sundance Kabuki.*
Tron: Legacy (2:05) *1000 Van Ness.*
»» **True Grit** (1:50) *California, Empire, Four Star, 1000 Van Ness, Presidio, SF Center, Sundance Kabuki.*
The Way Back (2:13) *Opera Plaza, Shattuck.*
»» **Winter's Bone** (1:40) *Opera Plaza.* **SFBG**

first run venues

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.lntsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

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Schedules are for Wed/9–Tues/15 except where noted. Director and year are given when available. Double and triple features are marked with a •. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. $6. "Black History Month Film Showing:" Freedom on My Mind (Field and Mulford, 1994), Thurs, 7:30.

BERKELEY FELLOWSHIP OF UNITARIAN UNIVERSALISTS 1924 Cedar, SF; www.bfuu.org. Donations accepted. **Chisholm '72: Unbought and Unbossed** (Lynch, 2004), Thurs, 7.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. $7.50-10. **•Se7en** (Fincher, 1995), Wed, 2:20, 7, and **Memento** (Nolan, 2000), Wed, 4:45, 9:25. "Buzz on Parade:" **•Gold Diggers of 1933** (LeRoy, 1933), Thurs, 1:25, 4:55, and 8:55, and **42nd Street** (Bacon, 1933), Thurs, 3:15, 7; **•Dames** (Enright, 1934), Fri, 1:25, 5:05, 9:10, and **Footlight Parade** (Bacon, 1933), Fri, 3:10, 7. "San Francisco Silent Film Festival Winter Event:" "It's Mutual: Charlie Chaplin Shorts," Sat, 1; **L'argent** (L'Herbier, 1928), Sat, 3:30; **La Bohéme** (Vidor, 1926), Sat, 8. For advance tickets ($15-17) or more info, visit www.silentfilm.org. "Scary Cow's 13th Independent Film Festival," Sun, 3. "A Victor/Victoria Valentine:" **Victor/Victoria** (Edwards, 1982), Mon, 9:30. With a tribute to star Lesley Ann Warren; for advance tickets and info on pre-show reception (8pm, $25), visit www.ticketfly.com.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. $6.50-15. **The Illusionist** (Chomet, 2010), call for dates and times. "Mostly British Film Festival:" **Boy** (Waititi, 2010), Wed, 7; **Beneath Hill 60** (Sims, 2010), Thurs, 7. **Peter Pan** (Brenon, 1924), Sun, 3. With the Mont Alto Motion Picture Orchestra.

FRAENKEL GALLERY 1453 Valencia, SF; www.believersfilm.com. Free. "The Believers" (Grannan, 2011), film installation, through Feb 26 (gallery hours Wed-Sun, noon-7).

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. $5. **The War on Democracy** (Pigler and Martin, 2007), Wed, 7:30.

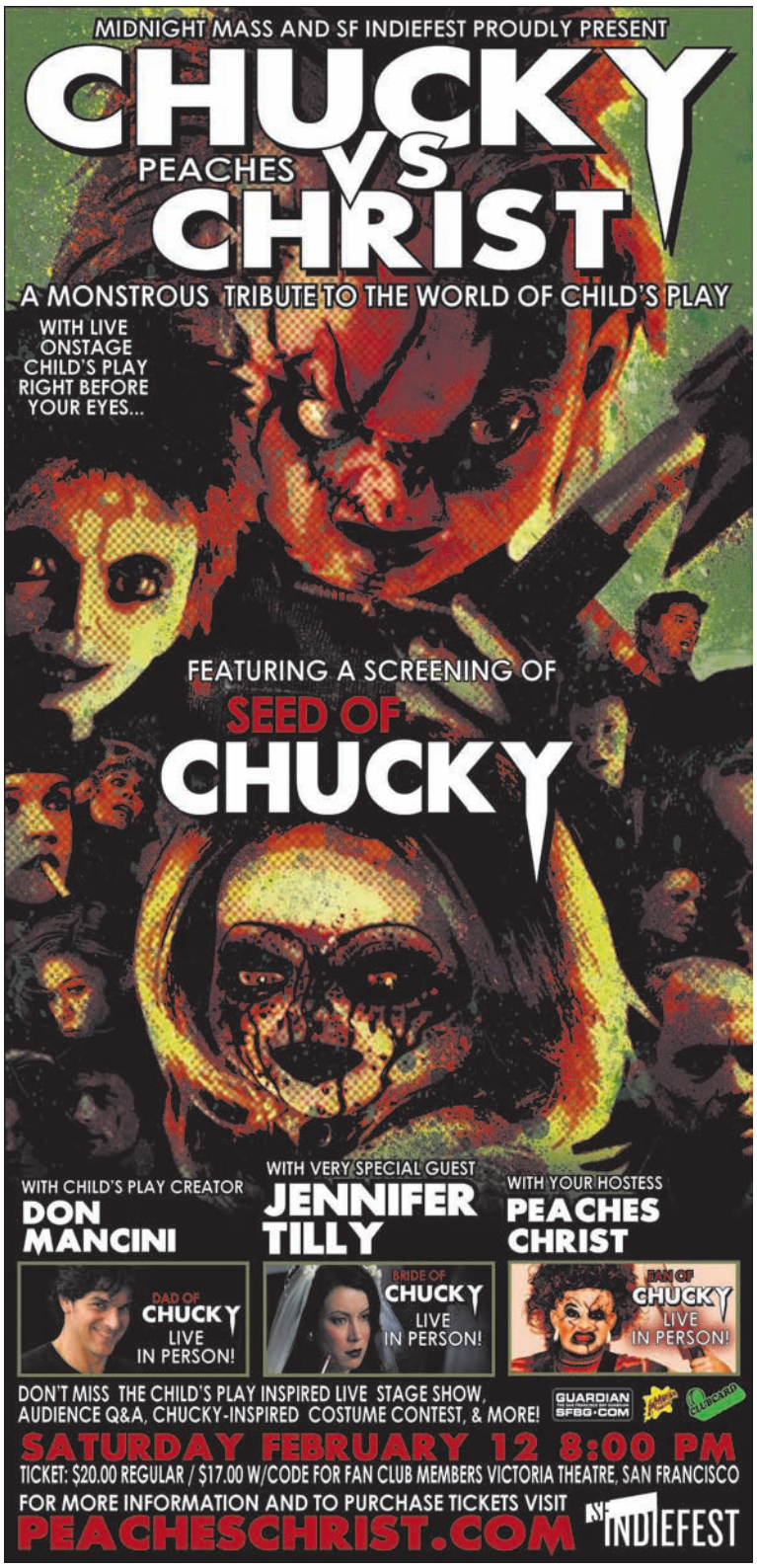
MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. $10. "CinemaLit Film Series: New Year's Revolutions:" **Yesterday, Today and Tomorrow** (de Sica, 1963), Fri, 6.

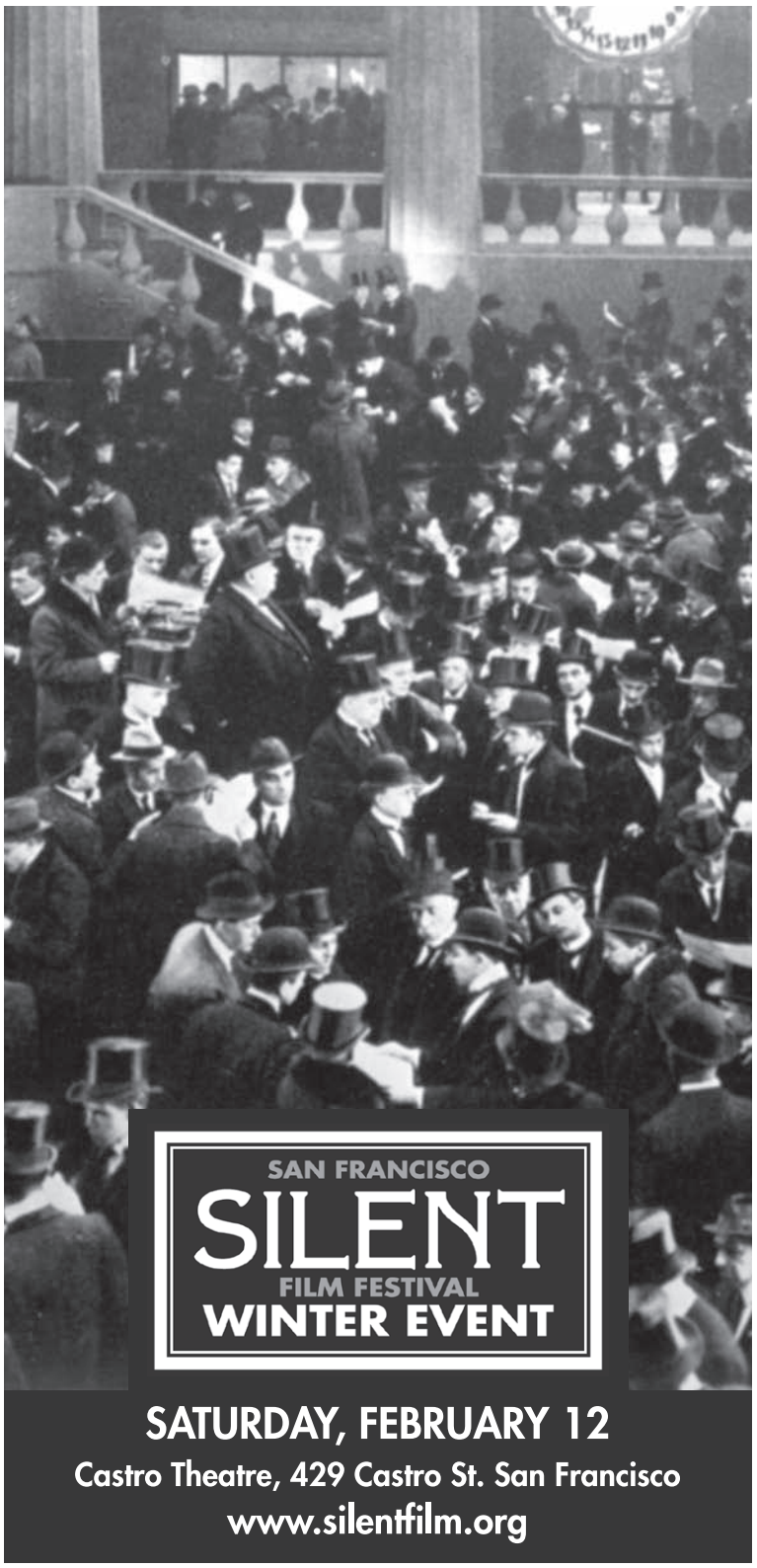
PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. $5.50-9.50. "Film 50: History of Cinema: Fantasy Films and Realms of Enchantment:" **Aelita, Queen of Mars** (Protanzanov, 1924), Wed, 3:10. "Radical Light: Alternative Film and Video in the San Francisco Bay Area:" **Tongues Untied** (Riggs, 1989) with **"Binge"** (Hershman, 1987), Wed, 7:30. "World Cinema Foundation:" **Trances** (El Maanouni, 1981), Thurs, 7. "Suspicion: The Films of Claude Chabrol and Alfred Hitchcock:" **Rope** (Hitchcock, 1948), Fri, 7; **Inspector Lavardin** (Chabrol, 1986), Fri, 8:40; **Madame Bovary** (Chabrol. 1991), Sat, 7; **Story of Women** (Chabrol, 1989), Sun, 5. "Cruel Cinema: New Directions in Tamil Film:" **Subramaniapuram** (Sasikumar, 2008), Sun, 3. "The Lunch Love Community Documentary Project," Sun, 2:30.

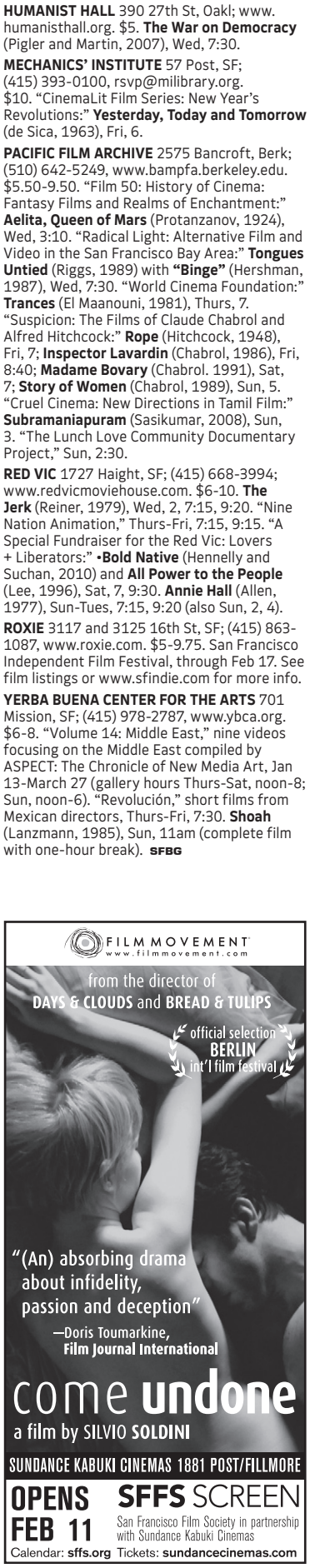
RED VIC 1727 Haight, SF; (415) 668-3994; www.redvicmoviehouse.com. $6-10. **The Jerk** (Reiner, 1979), Wed, 2, 7:15, 9:20. "Nine Nation Animation," Thurs-Fri, 7:15, 9:15. "A Special Fundraiser for the Red Vic: Lovers + Liberators:" **•Bold Native** (Hennelly and Suchan, 2010) and **All Power to the People** (Lee, 1996), Sat, 7, 9:30. **Annie Hall** (Allen, 1977), Sun-Tues, 7:15, 9:20 (also Sun, 2, 4).

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. $5-9.75. San Francisco Independent Film Festival, through Feb 17. See film listings or www.sfindie.com for more info.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. $6-8. "Volume 14: Middle East," nine videos focusing on the Middle East compiled by ASPECT: The Chronicle of New Media Art, Jan 13-March 27 (gallery hours Thurs-Sat, noon-8; Sun, noon-6). "Revolución," short films from Mexican directors, Thurs-Fri, 7:30. **Shoah** (Lanzmann, 1985), Sun, 11am (complete film with one-hour break). **SFBG**







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FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0332391-00 The following person is doing business as **Fillmoe Ent.**, 1176 Turk St San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/3/11. Signed Paris D. Jenkins. This statement was filed by Jennifer Wong on January 3, 2011. **#113292. February 2, 9, 16 and 23, 2011**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 447401. The following person is doing business as **Paulson Bott Press**, 2390 C 4th St Berkeley, CA 94710. Renee M Bott, 19 Claremont Cresc. Berkeley, CA 94705; Pam T Paulson, 1906 Harmon St Berkeley, CA 94703. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 1/1/11. Signed Renee M Bott. This statement was filed with the County Clerk the County of Alameda, CA by Patrick O'Connell on January 27, 2011. **#113299, February 9, 16, 23 and March 2, 2011**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0332397-00 The following person is doing business as **Money Makin' Entertainment**, 2501 Pine St #205 San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/3/11. Signed Jeremiah Mims. This statement was filed by Magdalena Zevallos on January 3, 2011. **#113291. February 2, 9, 16 and 23, 2011**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0332535-00 The following person is doing business as **Fitness Restoration**, 1217 Douglass St San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/7/11. Signed Frances Ward White. This statement was filed by Magdalena Zevallos on January 7, 2011. **#113274. January 19, 26, February 2 and 9, 2011**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0332559-00 The following person is doing business as **1. Daly's Dive Bar & Grill, 2. Buck Tavern**, 1655 Market St San Francisco, CA 94103. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 12/29/10. Signed Christopher Daly. This statement was filed by Melissa Ortiz on January 10, 2011. **#113276. January 19, 26, February 2 and 9, 2011**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0332600-00 The following person is doing business as **Perfumeria Y Variedades USA**, 2359 Mission St San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/11/11. Signed Daniel Yanes J. This statement was filed by Maribel Jaldon on January 11, 2011. **#113296. February 9, 16, 23 and March 2, 2011**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0332645-00 The following person is doing business as **Pause**, 1666 Market St San Francisco, CA 94102. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 1/11/11. Signed Chris Tavelli. This statement was filed by Alan Wong on January 12, 2011. **#113277. January 19, 26, February 2 and 9, 2011**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0332654-00 The following person is doing business as **Placecast**, 165 Page St San Francisco, CA 94102. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 12/1/10. Signed Anne Bezancon. This statement was filed by Jennifer Wong on January 12, 2011. **#113278. January 19, 26, February 2 and 9, 2011**

NOTICE: Bring forth any verified claim(s) of right, title, interest, possession, or otherwise, hereinafter "Rights" in re 20 KINGSLAND PLACE, OAKLAND, CALIFORNIA 94619 in ALAMEDA County, California, APN: 036-2501-037, hereinafter "Property," by March 5, 2011 (deadline) or waive any such claim(s) thereto. Absent response by deadline all Rights re Property are with SAM SEGALL and WILLIAM GAFFNEY. Claim(s), e.g.: Notice of Interest, Trusteeís Deed, mechanics lien, etc., must be declared true and correct, with genuine evidence thereof available for immediate inspection. Judicial or administrative action re Property is barred prior to response hereto. Assertions re Property without response hereto shall be charged three million dollars ($3,000,000.00) US per act. Acts of stultification and barratry re Property will tort contractual relations with prospective advantage and be likewise charged. Respond to: NOTARY - 1524 San Carlos Avenue, #3 San Carlos, California 94070 **#113287. February 2, 9, 16 and 23, 2011**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0332694-00 The following person is doing business as **A Place For Everything**, 470 Third St #205 San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/3/11. Signed Ramona Rideout. This statement was filed by Melissa Ortiz on January 14, 2011. **#113280. January 26, February 2, 9 and 16, 2011**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0332708-00 The following person is doing business as **1. Jon Brody Structural Engineers, 2. Jon Brody Architecture**, 1005 Sansome St Ste 240 San Francisco, CA 94111. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 1/1/06. Signed Jon E. Brody. This statement was filed by Mariedyne L. Argente on January 14, 2011. **#113279. January 26, February 2, 9 and 16, 2011**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0332809-00 The following person is doing business as **1. Unicorn Tears Farm, 2. PETU - Free the Unicorns International, 3. Steve Krespel Sound Company**, 2382 Post St San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Stephen K. Krespel. This statement was filed by Jennifer Wong on January 19, 2011. **#113281. January 26, February 2, 9 and 16, 2011**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0332834-00 The following person is doing business as **American Roofing, The**, 154 Lee Ave San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/20/11. Signed Panfilo Jesus Armas. This statement was filed by Maribel Jaldon on January 20, 2011. **#113289. February 2, 9, 16 and 23, 2011**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0332864-00 The following person is doing business as **McNerney-Pelichoff-Roess-Howard Properties**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 2/21/06. Signed Patrick McNerney. This statement was filed by Maribel Jaldon on January 21, 2011. **#113284. January 26, February 2, 9 and 16, 2011**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0332865-00 The following person is doing business as **McNerney Roess Jessie Property**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 2/21/06. Signed Patrick McNerney. This statement was filed by Maribel Jaldon on January 21, 2011. **#113286. January 26, February 2, 9 and 16, 2011**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0332866-00 The following person is doing business as **McNerney-Pelichoff-Roess-Fifth Properties**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 2/21/06. Signed Patrick McNerney. This statement was filed by Maribel Jaldon on January 21, 2011. **#113285. January 26, February 2, 9 and 16, 2011**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0332960-00 The following person is doing business as **JODR Inc**, 2420 Sunview Terrace Concord, CA 94520. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 1/25/08. Signed Miguel Del Rio. This statement was filed by Mariedyne L. Argente on January 25, 2011. **#113290. February 2, 9, 16 and 23, 2011**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0332968-00 The following person is doing business as **ShipJunction**, 112 Stoneridge Ln San Francisco, CA 94143. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 1/21/11. Signed Jason Ng. This statement was filed by Magdalena Zevallos on January 26, 2011. **#113293. February 9, 16, 23 and March 2, 2011**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0333145-00 The following person is doing business as **1. (Y)our Food Choices, 2. Your Food Choices** , 1545 Kirkham St Apt 3 San Francisco, CA 94122. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Jason E Snyder. This statement was filed by Maribel Jaldon on February 1, 2011. **#113295. February 9, 16, 23 and March 2, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0333251-00 The following person is doing business as **MM Caster & Industrial Supply**, 472 Tehama St San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/4/11. Signed Michael A McClure. This statement was filed by Mariedyne L. Argente on February 4, 2011. **#113297. February 9, 16, 23 and March 2, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0333274-00 The following person is doing business as **Tanja Nixx Photography**, 841 Columbus Ave San Francisco, CA 94133. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/7/11. Signed Tanja Nicklisch. This statement was filed by Maribel Jaldon on February 7, 2011. **#113298. February 9, 16, 23 and March 2, 2011**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE Date of Filing Application: **January 24, 2011**. To Whom It May Concern: The name of the applicant is: **Lay Khammoungkhoune**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3189 16th St San Francisco, CA 94103. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE. Publication dates: February 9, 2011 L#113294**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-11-547428. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Justine Pichun Lo for change of name. TO ALL INTERESTED PERSONS: Petitioner **Justine Pichun Lo** filed a petition with this court for a decree changing names as follows: Present Name: Justine Pichun Lo Proposed Name: **Justine Beajuin Lo** . THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: March 22, 2011. Time: 9:00 AM room ñ 514. Signed by Ellen Chaitin, Presiding Judge on January 14, 2011. Endorsed Filed San Francisco County Superior Court on January 14, 2011 by Param Natt, Deputy Clerk. **Publication dates: January 26, February 2, 9 and 16 2011. L#113282**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-11-547439. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Caritina Lozano-Banuelos for change of name. TO ALL INTERESTED PERSONS: Petitioner **Caritina Lozano-Banuelos** filed a petition with this court for a decree changing names as follows: Present Name: Hernan Torres-Loazno Proposed Name: **Hernan Torres-Lozano** . THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: March 24, 2011. Time: 9:00 AM room ñ 514. Signed by Ellen Chaitin, Presiding Judge on January 20, 2011. Endorsed Filed San Francisco County Superior Court on January 20, 2011 by Deborah Steppe, Deputy Clerk. **Publication dates: January 26, February 2, 9 and 16 2011. L#113283**

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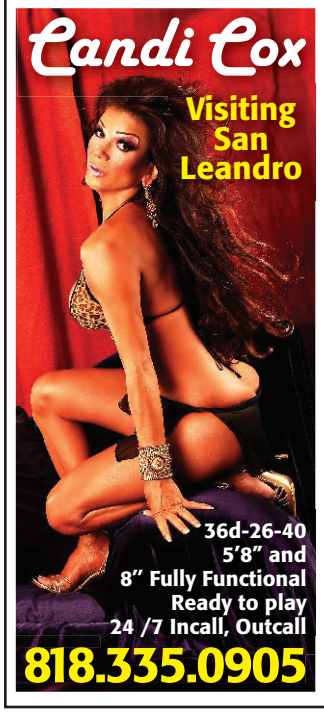
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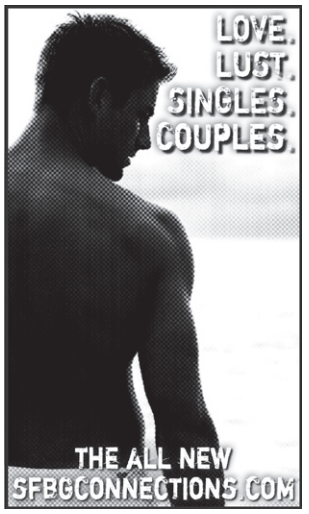
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